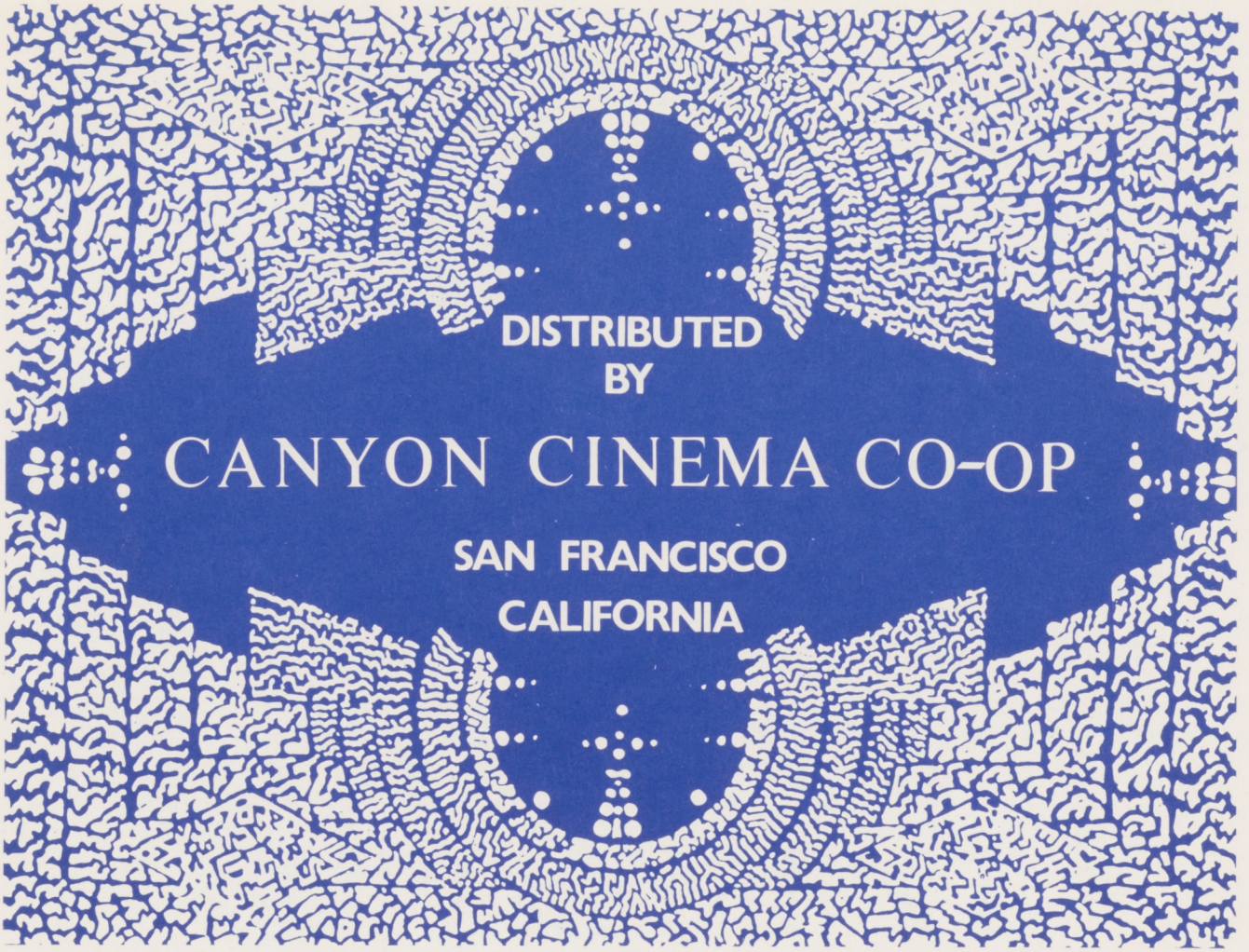


CANYON CINEMA
CATALOG 4
SUPPLEMENT

1979

CANYON CINEMA

CATALOG 4 SUPPLEMENT

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers. A 75¢ donation is requested to help defray the publishing costs.

This supplement will be updated by a listing in the Cinemanews, a bi-monthly publication of the Foundation for Art in Cinema. Subscriptions can be obtained by writing to the Foundation For Art in Cinema, 1365 San Anselmo Ave., San Anselmo, CA 94960.
Canyon Cinema will also keep a running list of new additions to the collection, available on request.

CANYON CINEMA COOPERATIVE
2325 Third St. Suite 338
San Francisco, California 94107
(415) 626-2255

This Supplement was made by:

Philip Perkins
Warren Bass
Stephanie Boris
Janet Perlberg
Michael Wallin
Gwin Graphics

© Copyright 1978 by Canyon Cinema Inc.

TERMS AND CONDITIONS

The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

For an audience over 500 the regular rate is doubled.

For showings charging admission, add 50% of the base rental to the price listed.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for a SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with the Co-op or the filmmaker.

No films are sent overseas for rental due to Customs' policies regarding film.

TERMS OF SALE

Inquiries will be referred directly to the filmmaker.

HOW TO BOOK A FILM

Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor the Co-op's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying the Co-op in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

AVAILABILITY OF PRINTS

Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

TERMS OF CANCELLATION

Films confirmed by invoice are reserved to honor the screening date, with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office NO LATER THAN 4 WORKING DAYS prior to our SHIPPING DATE. Failure to do so makes the offender liable to assessment of penalty charges and seriously inconveniences the other film users.

SHIPPING AND HANDLING OF PRINTS

Films are shipped via United Parcel Service or Priority Air Mail, 7-14 days in advance of the show date.

Renters are required to return films POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE - excluding United Parcel Service or Post Office holidays.

A 50% BASE RENTAL PER DAY is charged for each day a film is late being returned to the Co-op.

Return should be via the same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by UPS when possible, as the time of the film in transit and risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

PREVIEW

Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid $5 fee is charged per film to cover shipping and handling expenses.

CARE AND LIABILITY FOR PRINTS

Prints are carefully inspected and repaired if necessary following each use.

YOU AND/OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the users possession MUST NOT BE REPAIRED (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). NEVER attempt to splice a print - loss of individual frames may completely destroy the intent and effectiveness of the filmmaker's work.

Please put a note in the film can of damage to a film.

Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would afford any work of art.

EXHIBITORS MUST ACCEPT SOLE LIABILITY FOR PRINT LOSS.

Exhibitors are solely liable for legal expense due to local censorhip action. In such cases, the Co-op will endeavor to assist harassed exhibitors.

FILMMAKER'S AGREEMENT

1. The Cooperative distributes both Super 8 and 16mm films, with no restrictions as to form, content, length, etc. The only qualification we must stress is that all films submitted must be prints that are, insofar as possible, free of splices.

2. Prints on deposit at the Cooperative remain the property of the filmmaker, available for his or her own use or recall, subject only to prior commitments.

3. No exclusive contracts are signed between the Cooperative and member filmmakers.

4. Rentals paid to the Cooperative are credited to the filmmaker's account. The percentage is currently split 60% to filmmaker, 40% to Canyon Cinema. The Cooperative will contact the filmmaker in case of any special rental requests or purchase inquiries.

5. Filmmakers are accounted to on request.

6. State specifically the rental desired, keeping in mind that the usual rate is $1.00 to $2.00 per minute of running time.

7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, description or synopsis of the film or the filmmaker's intent, and selected reviews or comments on the film or the filmmaker's work in general. State category in the subject index which the film pertains to (may be more than one category). The Cooperative catalog is kept up-to-date by means of printed supplements published periodically as well as listings in CINEMANEWS published by Foundation for Art in Cinema.

8. $13.00 per year for personal dues per filmmaker are payable every March 1st. A portion of the dues pays for films descriptions being listed in the upcoming catalog or supplement and a portion pays for a subscription to the Cinemanews.

9. If possible, to aid projectionists in focusing your film, equip each print with SMPTE or other figured focusing leader. Canyon will add its own leader to prints unless otherwise specified.

10. Filmmakers should provide a suitable reel and can for their film when depositing a print for distribution. It is not necessary to deposit more than one print at a time; the Cooperative will inform the filmmaker when it would seem advisable to make extra prints.

11. When more than one individual has a controlling interest in the film, accounting will be made in the name of ONE individual, who will carry responsibility for any reporting to others having an interest in the film's distribution. Printed credit to both filmmakers may be included in material supplied for catalog.

12. A $5.00 service charge for shipping and handling is made for all prints sent out for preview as requested by the filmmaker.

13. Deposit of your film with Canyon Cinema Cooperative consitutes acceptance of the Terms to Filmmakers.

ABOUT MEN WORKSHOP

A MAN **16mm 22 min. B&W/sound $30 rental**

A MAN is a film about men, fathers and sons, male friendship and mourning.

Finalist, American Film Festival/1977.

ADAMS, R.R.

OBJECTS FOR THE SLEIGHT OF HAND

16mm 3.5 min. color/B&W/silent $5 rental

Animated film of objects that I have never seen a magician use.

Other distribution: Filmmakers' Co-op, N.Y.

ANGERAME, Dominic

NEPTUNIAN SPACE ANGEL (1977) **16mm 8.5 min. B&W/sound $15 rental**

Optical sound begins in the last 1 minute of film.

Experimental film dealing with the alteration of human scaling within the 16mm frame. Shot in slow motion, the film creates a sense of timelessness and allows the viewer to become involved with every subtle movement within the frame. The space within the frame allows one to pass through the film and enter an inner dimension of visual perception.

Credits: soundtrack, John Giorno; script, Susan Headley; actress, Lillian North.

Winner of 1977 Certificate of Merit, Chicago International Film Festival.

ARLEDGE, Sara Kathryn

INTROSPECTION **16mm 7 min. color/sound $15 rental**

"disembodied parts of dancers are seen moving freely in black space" "form a moving and rhythmic 3 dimensional design of semi-abstract shapes."--Lewis Jacobs.

This was the first filmic dance undertaken in 1941. --S.K.A.

TENDER IMAGES **16mm 6 min. color/silent at 24 fps $12 rental**

Fifteen imaginative stable images in black, sepia, and white light. Serene and yet stimulating in spirit.

"Beautiful and original." --Francis Lee

INTERIOR GARDEN **16mm 7 min. color/silent at 24 fps $14 rental**

Seventeen brilliantly colored stable images of an abstract and semi-abstract nature. Stimulating visually.

"This garden will make your mind grow." --Terry Cannon

INTERIOR GARDEN II **16mm 7 min. color/silent at 24 fps $14 rental**

Nineteen imaginative stable images in black, sepia, and white light.

"A magical original piece from a pioneer experimentalist. A marvelous new technique and powerful perspective into the heart of the poet." --Chick Strand

WHAT IS A MAN? **16mm 10 min. color/sound $20 rental**

Imagery and dialogue stimulated by James Joyce: a satire with undertones of the cosmic spirit!

"I consider WHAT IS A MAN? a sophisticated humorous exploration of the Experimental film medium." --Shirley Clark

Creative Film Foundation Award for script--1956.

ATWOOD, Harry

FEVER — 16mm 29 min. color/sound $30 rental

An explosive film of three days and nights of Brazilian Carnival. Filmed in and around Salvador, Bahia, FEVER portrays the rituals of a black African heritage remembered in the pre-Lenten Christian revelry of mounting mass hysteria and superb percussion music.

BAILLIE, Bruce

ROSLYN ROMANCE (IS IT REALLY TRUE?) intro I and II — 16mm 17 min. color/sound $20 rental

My ROMANCE is intended for something like "broadcast" form, or like a correspondence ... not so much for showing a big batch of it at one sitting. Eventually it should be in both film and video tape form.

The Introduction, Intro. I & II, is finished now. I will send rolls from time to time and hope one of these days to put the rest of it in shape for you to see. Meanwhile, I'll be continuing to record the ROMANCE where ever I am.

The work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to .. God knows.

BAKER, Will

SPIDER GOD (1969) — 16mm 33 min. color/B&W/sound $33 rental

A historical document of the good old sixties, portraying the fetid corruption of a cult leader at a small liberal arts college in the Pacific Northwest, wherein innocent students are led by their fairy faculty to sinister rites of orgiastic sacrifice in Mexico. PG.

Awards: Ann Arbor, 1970; Northwest Filmmaker's Award ; A couple of college prizes--can't remember where.

HOMEMADE HOMAGE (1972) — 16mm 20 min. color/sound $20 rental

A tribute to my 96-year-old grandmother, from whom I quote: "Such is life in the Far West." Recommended to Women's groups.

THREE COLLOQUIES (1973) — 16mm 18 min. color/sound $36 rental

A parody of Educational Films, starring Shenan Egan, of the Specific Film Institute. Recommended for film theory courses.

Ann Arbor tour--three prizes.

SPOKEN FROM MY HEART (1973) — 16mm 18 min. color/sound $18 rental

A documentary of the war at Wounded Knee in 1973. This is not a funny film.

Other distribution: Wounded Knee Legal Defense/Offense Committee.

BIG HOLE DRIVE — 16mm 18 min. color/sound $20 rental

A documentary of a cattle drive in Montana. No frills. This is just what the boys do.

BARTLETT, Scott

SOUND OF ONE (1976) — 16mm 12 min. color/sound $20 rental, $200 sale

The classic, meditative movements of T'ai Chi Ch'uan harmonize with nature and camera as a solo figure executes the forms. The camera as acolyte witnesses the transit of body, ground and sky as the man moves from oceanside cliff, to forest, to mountain and finally to the austere city-space of a studio where, perhaps, his body had been all the time.

This film's graceful visual dignity is appealing for studies in martial arts, yoga, dance, body movement, film as art and to anyone interested in the confluence of eastern and western culture.

Awards: Film Forum, Sinking Creek Film Festival.

BASS, Warren

OPENING AND CLOSING (1965) 16mm 6 min. color/B&W/silent $12 rental

"...my peace is there in the receding mist where I may cease from treading these long shifting thresholds and live the space of a door that opens and shuts." --Samuel Beckett

Filmed on the New York elevated, OPENING AND CLOSING is a metaphoric train ride where light-struck segments and the film material itself are an integral part of the journey. (For Anna, 1965)

Other distribution: Filmmakers' Co-op, N.Y.

CITY IMPROVISATION (1966) 16mm 7 min. color/sound $14 rental, $95 sale

Improvisation plays an important part in my work. An improvisational camera means responding to a situation impulsively, intuitively without resorting to verbalized thought. CITY IMPROVISATION is predominantly edited in the camera. It is a personal view of the New York environments I normally passed through during the course of one summer's day and one winter's day in the mid-1960s. (Ten years later I abstracted a five second segment from this film and made it into the eleven minute film CITY VIEW listed below.)

Other distribution: Filmmakers' Co-op, N.Y.

EVERYMAN PROJECTION REEL (1966)

16mm 4 min. color/B&W/sound $10 rental, $70 sale

This film was originally the projected part of a live performance piece that incorporated actors and dancers. It was performed in New York City for three weeks in April 1966 at the newly built Lincoln Center for the Performing Arts as their first experimental presentation.

"This is an Everyman that means business." --Robert Pasolli, Village Voice, 1966

Other distribution: Filmmakers' Co-op, N.Y.

STRIPE FILM (1967) 16mm 3 min. color/sound $10 rental, $60 sale

An abstract study of horizontal stripes which create shifting color field patterns.

Other distribution: Filmmakers' Co-op, N.Y.

ELECTRONIC MAN (1969) 16mm 4 min. color/sound $10 rental, $70 sale

Evolving electronic patterns are superimposed over a semi-abstract extreme close-up study of a human face.

Awards: Ann Arbor Film Festival.

Other distribution: Filmmakers' Co-op, N.Y.

UNCLE SUGAR'S FLYING CIRCUS (1970)

16mm 2.5 min. color/sound $8 rental, $50 sale

Made after the 1970 U.S. bombing of Cambodia, UNCLE SUGAR'S FLYING CIRCUS is a barrage of recurrent hard-edge patterns (circles, cross shapes, airplanes, numbers, explosions). The entire film (except for the titles) was made without a camera: using aircraft press-type, hole punches, felt pens, film leader, and thirteen images from Picasso's Guernica punched out of 35mm slides and punched into the film.

"A dazzling, rhythmically exploding montage." --Michael Kerbel

Awards: Southwest Film Festival; Baltimore International Film Festival.

Other distribution: MacMillan, Audio/Brandon; and Filmmakers' Co-op, N.Y.

DESIGNS IN GLASS (1971) 16mm 11 min. color/sound $18 rental; for sale, contact MacMillan Films

My films often explore contradictions and discrepancies. DESIGNS IN GLASS is a lyrical documentary of California glass blower John Lewis at work. It is a study of the relationship between an artist and his material and in particular the discrepancy between the crude industrial environment (including the heat, noise, and rough hand tools) versus the delicate glasswork created there.

"Warren Bass is outstanding in my view for his ability to infuse his films with a certain identity." --Robert Manning, Independent Filmmakers Competition

"A poetic view of the rugged art of glass blowing." --Denise Hare, Craft Horizons, April 1976

Awards: New York International Craft Film Festival; Baltimore International Film Festival; Southwest Film Festival; Sweet Virginia Festival; 6th Annual Independent Filmmakers Competition; Palo Alto Film Festival Audience Popularity Award; Sonoma Film Festival; and 1974 American Film Festival.

Other distribution: MacMillan ,Audio/Brandon .

GINO's PIZZA (1972) 16mm 18 min. color/sound $22 rental, $265 sale

"GINO'S PIZZA is a slice of the American success myth, served with pepperoni, cheese and tomato sauce. When you visit your local pizza parlor, do you ever stop and chat with the man whose artistic genius is behind each slice? If the answer is 'no,' this film will show you what you've been missing. Gino, of GINO'S PIZZA, emerges as one of the year's biggest superstars, as he demonstrates his special method of making pizzas, and talks about his life and dreams." --Michael Kerbel

Stylistically GINO'S PIZZA is a cinema verité documentary (studying the artistic process), a comedy (with a surprising climax), an improvisational character study, and a social comment (on the way people look at themselves and their successes). On its subtlest level the film is concerned with the artifice of documentary form. This concern is revealed in its reflexive style, the way the occasional cutaways humorously mask implied manipulations, and ultimately by the fact that GINO'S PIZZA is a mock documentary.

Directed by Warren Bass, featuring Steve Finkel.

"Warren Bass is a gifted and innovative filmmaker." --John Frazer

Awards: Awards and recognition at Ann Arbor, Sweet Virginia, New England, Connecticut, Baltimore International, Southwest, and Bronx Film Festivals, including audience popularity awards at both the Yale and Mid-West Film Festivals; U.S.I.A. International Tour.

Other distribution: MacMillan, Audio/Brandon; Filmmakers' Co-op, N.Y.

LIGHT STRUCK FILM (1973) 16mm 3 min. color/sound $10 rental, $60 sale

The subject of this film is light as fields of color and sprocket hole patterns bleed onto and dominate the photographed images at the light-struck ends of rolls.

Other distribution: Filmmakers' Co-op, N.Y.

BETSY'S FILM (1975) 16mm 4 min. color/sound $10 rental, $70 sale

A semi-abstract, optically printed portrait of a friend.

Other distribution: Filmmakers' Co-op, N.Y.

CITY VIEW (1975) 16mm 11 min. color/sound $18 rental, $165 sale

(Also titled CITY VIEW IN OLD KODACHROME.)
An examination and re-examination of a brief moment in time, filmed at the old Penn Station subway entrance in New York City. CITY VIEW studies relationships of people in a public place--their movements, their entrances and exits, their anonymity, and ultimately the spaces between them in both the graphic and existential senses. On this level it was inspired by Giacometti's sculpture City Square. On other levels it is a formal study, particularly of structured filmic time. Sound is explored as both a spatial image and as a sort of filmic zeugma in which picture/sound relationships shift in order to change perceptual consciousness. It is intended as a multi-leveled experience.

"The professional level of this cinematic view from below (the city is seen from the hall of the subway's entrance) is considerable and can hardly leave anybody indifferent." --Mira Liehm, Czechoslovakian film critic (from comments on the Tenth Annual Independent Filmmakers Exposition)

Awards: First Place Experimental, 1977 Connecticut Film Festival; Tenth Independent Filmmakers Exposition Award; selection jury 1976 Ann Arbor Film Festival, Sinking Creek Film Celebration Director's Choice 1977; 1978 Sonoma Film Festival; 1977 Flaherty International Film Seminar; Walker Arts Center. Baltimore I.F.F. '78.

Other distribution: Canadian Filmmakers Distribution Centre; Filmmakers' Co-op, N.Y.

JOSEPH HIRSHHORN PORTRAIT (1976) 16mm 37 min. color/sound $50 rental, N.F.S.

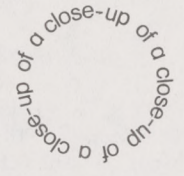
This film is available only with personal appearances by the filmmaker (which may include an additional fee) or by special arrangement. Inquire.

A portrait of art collector Joseph Hirshhorn at age 74 whose collection is worth possibly one hundred million dollars. The filming was done just before the collection was given away to the Smithsonian Institution in Washington, D.C.---one of the most significant art gifts in history. Hirshhorn is a "self made man" with a unique personality. The film shows extensive views of his sculpture collection as it existed at his Greenwich, Connecticut home including major works by Rodin, Henry Moore, David Smith, Calder, Picasso and others. (Produced in collaboration with Ronald Cavalier.)

"Warren Bass has a rare combination of talents, his films such as DESIGNS IN GLASS, JOSEPH HIRSHHORN PORTRAIT and GINO'S PIZZA are remarkable examples of an ability to combine meaningful communication and innovative experimentation." --John Frazer

Awards: First Place Fine Arts, 1977 Connecticut Film Festival; Audience Popularity Award 1978 Palo Alto Film Festival; North West Film Study Center, Portland Art Museum.

CLOSE-UP (1978) **16mm 9 min. color/sound $16 rental, $130 sale**



Other distribution: Filmmakers Co-op, N.Y.

BEROES, Stephanie

LIGHT SLEEPING **16mm 4 min. color/sound at 24 fps $6 rental**

LIGHT SLEEPING is an erotic fantasy of sensual love between a human and an animal.....a woman and a cat. Each comes to this meeting joyously, each gives and receives affection. During this sensual encounter, human and animal spirits are joined, become one. Human and animal become like each other, and, become more than what they are themselves.

LIGHT SLEEPING portrays a sensual encounter NOT a sexual one. This sensual experience involves tastes, smells, sounds, touches, and visions. In my mind, there is and should be a distinction made between sensual, which involves our senses and imagination, and, sexual, which involves genitals and the act of intercourse. Sensual is not sexual, although sexual, if we're lucky, can be sensual. We need not to limit ourselves to a genitally oriented view of sexuality, limited only to not much more than intercourse which is, by its nature, aggressive. A sensual encounter between two beings can only be when there is much sensitivity, heightened sensual awareness, and true affection, self-lessness.

The inspiration for the film came from Karu, the black male cat who lives with me. The woman is myself played by my friend Georgianna, who is a natural "cat-lover." And on one level the film has a special meaning for any who may feel close to the cat spirit, or appreciative of cat psyche and movement and being. But I hope people can have a purely intuitive flight of the imagination response/understanding of this dream of woman and cat.

On another level, I am experimenting with the use of poetic imagery combined with visual imagery, and sound imagery with visual imagery. It is my understanding the sounds produce their own imagery and visuals produce another imagery in the mind's eye. Thus sound and visuals when used together in a film must be carefully considered. The poem is recited over black leader to remain pure, verbal, poetic information. On its own account, the poem brings imagery to mind. Then, visuals follow, as almost a flash-back effect of the last few spoken words: "Who was that lover that thrashed you around last night?" And we hear the cat purring softly.

The sounds do not destroy the visuals, but are one with the visuals, are sourced in the visuals, and so, sound and visual work with, not against each other.

the poem by Jack Spicer,

Heart wakes,
Twists like a cat on hot bricks
Beating off sunlight.
Now the blood slinks back to the heart
And the day starts.
Then the blood asks:
"Who was that lover
That thrashed you around last night?"
And the heart can't answer.

Pittsburgh Film-makers Screening Room "Independent Film in Pittsburgh" show; Fifth International Experimental Film Festival, Knokke-Heist, Belgium (shown out of competition); Douglass College Film Festival; Honorable Mention Award, The Film Center: The Art Institute of Chicago, in a show, "The Outstanding Films from EXPRMNTL 5," May 1975.

BEVERIDGE, Richard

ROCK SPRINGS (1976) — 16mm — 30 min. — color/sound — $30 rental

Where I had come from and why. A "Roots" film without the rooting about a dusty Wyoming town. Partly autobiographical because it deals with my visiting, for the first time in twenty years, the town of my birth, meeting relatives I had heard of but never known, and searching into the past to understand how they, and I, had gotten to the town of Rock Springs. The family is kept anonymous, it could be any family of the West. Above the autobiographical content is the town itself, its importance as a coal source to the early railroads, and to the coal-generating power stations being built there today. It is a sociological document of a "Boomtown" built in an area of probably the greatest concentration of useable coal in the world. 1976.

S.F. TO L.A. (1977) — 16mm — 2.5 min. — color/sound — $5 rental

Twelve hours and four thousand frames down Pacific Coast Highway One. An attempt at the most minimal film conceivable, every frame and sprocket hole of the original 100 feet make up the picture and sound. A film made really by Eastman Kodak. 1977.

HEADS OR TAILS (1977) — 16mm — 5 min. — color/sound — $10 rental

A length of picture and sound made to be projected from either the heads or tails end. Complex optically printed loops are contact printed onto double perforated film and optical sound is added over the sprocket holes on either side. As an exploration of the concept of off-screen space, the film has no beginning nor end. It is a long thin object wound on the core of a reel. 1977.

TURN TO YOUR ~~GODS~~ DOGS (1977) — 16mm — 17 min. — B&W/sound — $20 rental

A film which investigates possible combinations of sound and image, specifically, sync and voice-over sound, with and without image. Highly re-edited sound tracks from old newsreel and recent documentary footage are re-combined with their correct and/or incorrect image to form a narrative dealing with the political machinations leading to an amphibious assault upon a nude beach called "Eden." As much a structural film as an homage to Bunuel and Fellini. First screen appearance of the singing dog Andalou. 1977.

KEEP BRIGHT THE DEVIL'S DOORKNOBS (1978) — 16mm — 5 min. — color/sound — $10 rental

Dedicated to Leonardo da Vinci from whom I quote, "the act of procreation and the members employed therein are so repulsive, that if it were not for the beauty of the faces and the adornments of the actors and the pent-up impulse, nature would lose the human species."

Part of a continued study of physiognomy, sex and death, and the filmic event. (1978)

PAVLOVIA IMAGINATUM (1978) — 16mm — 15 min. — color/sound — $20 rental

A sound always recalls a certain image, and not likewise. A study of the Bressonian dictum that "an appeal to the eye only makes the ear impatient; the ear appealed to alone makes the eye impatient--use these impatiences." No absolute value to an image. Sound and image owe their value and their power only to the use put to them. 1978.

BLACK, Byron, aka Karma Dundrup Chimpel

OM MA NI PAD ME HUM, "Filling Space to Benefit Beings" — 16mm — 28 min. — color/sound — $50 rental

This film is created as a cinematic prayer wheel, beaming sound and visual transmission of the mantra of Chenrezi, patron saint of Tibet. The repeated utterance of the mantra OM MA NI PAD ME HUM brings blessings and liberation to beings suffering in the six realms of existence.

Lama Thinly Drubpa, a Bhutanese monk resident in Vancouver, and disciple of the Benerable Kalu Rimpoche, offers prayers and repetition. The filmmaker presents an impressionistic vision of this transient world, illuminated by the diamond light of the Buddha dharma.

None as yet, except for the odd suitcase showing by the filmmaker.

BLANK, Les

GOD RESPECT US WHEN WE WORK BUT LOVES US WHEN WE DANCE — 16mm — 20 min. — color/sound — $25 rental, $250 sale

Documents the Easter Sunday "Love-In" in Los Angeles, 1967, during the blossoming of the flower-child movement. Sound track is rock music scored for the film.

"An original rock music score accentuates this film panorama of the action and more meditative moments occurring at Los Angeles' memorable 1967 Easter Sunday Love-In. Earmarks of the alternative culture--open use of drugs, meditation, free expression of love and affection are revealed in this colorful and candid record of a social phenomenon." --Landers Review

"What we have done will not be lost to all eternity. Everything ripens at its time and becomes fruit at its hour."

New York, Ann Arbor, Bellevue, San Francisco, Mannheim, Venice Film Festivals; French TV.

DIZZY GILLESPIE — 16mm — 22 min. — B&W/sound — $25 rental, $200 sale

The trumpet player who with Charlie Parker, Thelonious Monk and a few others changed Jazz into "Bop" in the '40's. Dizzy plays with his band, demonstrates his music theory and talks about his beginnings.

DRY WOOD — 16mm — 37 min. — color/sound — $45 rental, $450 sale

DRY WOOD focuses on a rice-growing community of black, French-speaking people in S.W. Louisiana. Their work, dances, celebrations and music. Includes the rural Mardi Gras, a family hog-butchering party ("Boucherie") and the music of "Bois-Sec" Ardoin and Cannray Fontenot.

Blue Ribbon, E.F.L.A. American Film Festival; London and Edinburgh Film Festivals.

HOT PEPPER — 16mm — 54 min. — color/sound — $65 rental, $650 sale

HOT PEPPER features Clifton Chenier and his red hot Louisiana "zydeco" blues-band, and scenes of life and people of black, French-speaking Louisiana, more urbanized than in DRY WOOD.

DRY WOOD and HOT PEPPER can be rented together for $100. Sale price for both is $1000.

BODE, Boris

SATIE HOUSE — 16mm — 3 min. — color/sound — $6 rental

BRAKHAGE, Stan

SHORT FILMS 1975 1-10 — 16mm — color/silent — $100 rental

This is a series of ten deliberately untitled films, each separated on the reel by several feet of black leader. As I wish also to make them individually identifiable I'll provide the following description of beginning and end shots of each: #1 begins with blue negative face of child, ends with single centered eye; #2 begins with blowing snow, ends with lamp stand and lights of the city; #3 begins with landscape/sunset thru mist, ends with window sill; #4 begins with green tiled bathroom, ends with golden mirrored image of cameraman; #5 begins with back of airplane seat, ends with horizontal streaks of bold light; #6 begins with brown light thru quartz crystal, ends with candle wick burning and circled by boiling gold flecks; #7 begins with raccoon in rose light, ends with fading face of child; #8 begins with white lamp post, green tree leaves, and window, and ends with flashing window light on brown wall of motel room; #9 begins with rocks, tree trunk and plants in glow of light, ends with green and gold forest scene; #10 begins with flash of scratched "lightning," ends with moving dot-screen fading out.

SHORT FILMS 1976 — 16mm — color/silent — $50 rental

Four films verging on portraiture, converging to make a drama for all seasons, starring:

Jane Brakhage	as	The Dreamer
Bob Benson	as	The Magnificent Stranger
Omar Beagle	as	The Snow Plow Man
	and	
Jimmy Ryan Morris	as	The Poet
	as	Doc Holliday

SINCERITY: REEL #2 (1975) — 16mm — color/silent — $65 rental

This continuation of my autobiography is composed of film photographed by many people: Bruce Baillie, Jane Brakhage, Larry Jordan, and Stan Phillips, among others. Most of the footage is drawn from some 20,000 feet of "home movies," "out takes," and the like, salvaged from my photography over the years.

It is of the Brakhage family's coming into being.

It is composed in the light of those electrical traces we call "memory;" and it is as true to that "thought process" as I was enabled to make it.

This project was supported by a grant from the National Endowment for the Arts.

SUPER 8MM FILMS

The following films were all made in 1976. I do not wish to describe them.

When I entered films in the Experimental Film Competition of the 1958 World's Fair, I included the following statement in protest to their demand for "summary of the subject" (description). I've finally got around to reading my own statement and taking it seriously. In 1958 I did provide descriptions of each film entered--my only mistake. Now I simply quote the clarity of that long ago protest, finally comprehended:

"I want it understood that this 'summary' is written for identification purposes only and that it is not intended as a statement by the artist on his work. It is my belief that statements by the artist, particularly in print, aesthetically speaking, would better have been included in that work in the first place.

"If a film is a work of moving visual art, it is its own subject and subject only to itself. The extent to which a film can be described is the extent to which it is deficient as a work of visual art. If the 'summary of the subject' of a film can be interpreted as that which is intended to inspire perception in the viewer, rather than as that which attempts to describe the film for the viewer, then (the title) is my 'summary of the subject.'"

SKETCHES S8mm 9 min. color/silent $15 rental

GADFLIES S8mm 12.5 min. color/silent $15 rental

AIRS S8mm 20 min. color/silent $32 rental

WINDOW S8mm 10.5 min. color/silent $15 rental

TRIO S8mm 6.5 min. color/silent $12 rental

DESERT S8mm 11 min. color/silent $20 rental

REMBRANDT, ETC., AND, JANE S8mm 17.5 min. color/silent $24 rental

HIGHS S8mm 16.5 min. color/silent $10 rental

ABSENCE S8mm 8 min. color/silent $13 rental

THE DREAM, N.Y.C., THE RETURN, THE FLOWER S8mm 24.5 min. color/silent $33 rental

TRAGOEDIA (1976) 16mm color/silent $65 rental

This film was conceived about 10 years ago when I heard Norman O. Brown define "Tragedy" as "goat-song" (or as Webster's has it: "Greek tragoidia fr. tragos goat + aiedein to sing; prob. fr. the satyrs represented by the original chorus"). I disagree with the last part of the Webster explanation and tend to think that the quality of sound of goats crying did prompt the Greeks to choose this term for their drama. In any case, the film TRAGOEDIA is also ironic (thus, perhaps, the Latin of its title) as, often, is goat "lamentation;" and finally I should quote this from the O.E.D.: "As to the reason of the name many theories have been offered, some even disputing the connexion with 'goat.'"

THE GOVERNOR (1977) 16mm 60 min. color/silent $85 rental

On July 4th, 1976, I and my camera toured the state of Colorado with Governor Richard D. Lamm, as he traveled in parades with his children, appeared at dinners, lectured, etc. On July 20th, I spent the morning in his office in the state capitol and the afternoon with himself and his wife in a television studio, then with Mrs. Lamm greeting guests to the governor's mansion and finally with Governor Lamm in his office again. These two days of photography took me exactly one year to edit into a film which wove itself thru multiple superimpositions into a study of light and power.

BIRD (1978) 16mm 4 min. color/silent $10 rental

This is the first clear vision I've had of the hot-blooded dinosaurs still living among us.

THOT-FAL'N (1978) 16mm 9 min. color/silent at 18 fps $20 rental

This film describes a psychological state 'kin to "moon-struck," its images emblems (not quite symbols) of suspension-of-self within consciousness and then that feeling of 'falling away' from conscious thought. The film can only be said to "describe" or be emblematic of this state because I cannot imagine symbolizing or otherwise representing an equivalent of thoughtlessness itself. Thus the 'actors' in the film, Jane Brakhage, Tom and Gloria Bartek, William Burroughs, Alan Ginsberg, Peter Orlovsky, and Phillip Whalen are figments of this Thought-Fallen PROCESS as are their images in the film to themselves being photographed.

THE DOMAIN OF THE MOMENT (1977) 16mm 18 min. color/silent $30 rental

Here are four films in contemplation upon those events which are so centered upon one moment that chronology seems almost obliterated or at least unimportant in remembrance. Most animals seem, to me, to inhabit this eventuality as a norm. I was permitted to share such experience, camera in hand, with several creatures these four non-times; but it was the memory of those experiences which made it possible to edit a formal equivalent for the continuity art of film.

THE WONDER RING (1955) 16mm 6 min. color/silent $10 rental

On a theme suggested by Joseph Cornell. A sharp change in Brakhage's work, we see New York's Third Avenue El (since demolished) as though through the eyes of a child on a merry-go-round.

FILMS OF JOSEPH CORNELL PHOTOGRAPHED BY BRAKHAGE

GNIR REDNOW (1955-196?) 16mm 6 min. color/silent $15 rental

This is Cornell's mirrored version of THE WONDER RING. (Actually its title should be printed as exact mirror image of WONDER RING; but, due to printing problems, it has come to be addressed in the above fashion and is now regularly known as such.) The film is also so created by Cornell as to be projectionable 4 ways: head-to-tail, tail-to-head (projector always running forward) and the film-flipped versions of the above two. Joseph Cornell considered the film unfinished. Several years before his death he gave it to me, along with several strips of film loose in the can. He stated that he could not weave these strips in and requested that I finish editing the film. As I was never able to improve upon his "unfinished" edit of it, this print is exactly as he sent it to me then. The 5 or 6 seconds he couldn't find any place for have, accordingly, been left out. --S.B.

CENTURIES OF JUNE (1955-196?) 16mm 11 min. color/silent $20 rental

This film comes to exist because Joseph Cornell wished, one fine summer day, to show me the old homes of his beloved Flushing. One of them had been torn down and another beside it was scheduled for demolition. In torment (similar to that which had prompted him to ask me to photograph The Third Ave. Elevated before it was destroyed) he suggested we spend the afternoon preserving "the world of this house," its environs. It would be too strong a word to say he "directed" my photography; and yet his presence and constant suggestions (often simply by a lift of the hand, or lifted eyebrows even) made this film entirely his. He then spent years editing it, incorporating "re-takes" into the film's natural progress, savoring and lovingly using almost every bit of the footage. And then he gave it to me, "in memory of that afternoon." It was originally to be called TOWER HOUSE, then BOLTS OF MELODY (in homage to Emily Dickinson) and then PORTRAIT OF JUNE and very often simply JUNE.

BROUGHTON, James and Joel SINGER

SONG OF THE GODBODY 16mm 11 min. color/sound $20 rental

"In all of his work, Broughton is never shy about speaking of his soul and of the God that speaks through him. He urges us with his unique passionate voice to reawaken our body's senses and pleasures, so that we too can reenter the infinite and sacred world we were born into." --Robert Lipman, Quest for the Ecstatic: The Films of James Broughton

"SONG OF THE GODBODY is the best thing of its kind since SONG OF SONGS and yours is better illustrated." --June Singer, Author of Androgyny

"A classic liberation film!" --Larry Kardish, Film Curator, Museum of Modern Art

Credits: Images, Joel Singer; Poem, James Broughton.

WINDOWMOBILE 16mm 8 min. color/sound $15 rental

"The film is shot both through and at a window, superimposing and conjoining, thereby elaborating events on both sides of the glass. Broughton's accompanying poem sings the same song as the images, sounding from an Eden of the golden passing of days:

They were seeing the light every day then...
They were looking and they were seeing
They were living there in the light at that time "
--Robert Lipman, On the Films of Joel Singer

Credits: Images, Joel Singer; Sounds, James Broughton.

Awards: 2nd Prize, Bellevue Film Festival, 1977; 2nd Prize, Ann Arbor, 1978; Independent Filmmakers Exposition, 1978.

TOGETHER 16mm 3 min. B&W/sound $6 rental

A single-frame portrait of Broughton's disembodied heads coming slowly together in wiggle, wobble and wonderment.

altogether wholly in toto in toto
in totally toto together altogether
together
-- From the soundtrack

Credits: Images, Joel Singer; Poem, James Broughton

Awards: Sinking Creek Film Celebration, 1977; Kenyon Film Festival, 1977; Independent Filmmakers Exposition, 1977.

BROWN, Stuart F.

A FINE CODPIECE — 16mm 2 min. color/sound $5 rental

"cod·piece (kŏd′pēs′) n. A pouch at the crotch of the tight-fitting breeches worn by men in the 15th and 16th centuries. [Middle English, codpece: COD (bag, scrotum) + PIECE.]" --The American Heritage Dictionary of the English Language

The Hudson River Valley rings with song.

"Highly recommended viewing; as producer of this piece I must particulary commend it to serious educators and librarians." --Bruce Baillie, 12-76

"Stuart Brown is a promising new talent--we have managed out here in the East to survive several winters together. I would like you all to see this COD PIECE." --B.B.

Winner of the Billy Bish Award in Cinema Studies 1976, Bard College.

BUNDY, Peter

NIGHT AWAKENING (1975) — 16mm 5 min. color/sound $8 rental

A film in four movements which uses imagery of the full moon with various soundtracks to depict the real and imaginary birth of my son.

Award: Sinking Creek, 1976.

GLOUCESTER SKIPPER (1976) — 16mm 15 min. color/sound $20 rental

A document of a Portuguese-American fishing captain who continues the New England fishing tradition of deep-water trawling despite physical hardships and decreasing economic return.

Awards: CINE Eagle 1976; Sinking Creek 1976; Canadian Intl. Amateur Festival, 1977.

POLAR (1975) — 16mm 3 min. B&W/sound $5 rental

A revolving turret lens reveals various aspects of a simple "hole in the ice."

Music: Watazumido Shuso

Purchased and exhibited on the Southern Independent Filmmakers Tour.

BURCKHARDT, Rudy

CITY PASTURE (1975) — 16mm 38 min. color/B&W/sound $50 rental

A snow storm--Disney World--self important New York--ox-pull in Maine--a special old man--strip tease--an ant in the woods--wild 14th Street--a mugging survived--the end.

CLARK, Jim

SKREAM KING — 16mm 5 min. B&W/sound $4 rental

A man walks to his left handed throne, sits down, screams and he is king.

3rd Place, Fifth Annual Great Basin Film Festival.

Other distribution: Filmmakers' Co-op, N.Y.

CLEVE, Bastian

NACHTWACHE 16mm 11 min. color/mag. sound $16 rental

Other distribution: Cine-Pro, 45 Osnabruck, W.-Germany.

LICHTBLICK 16mm 13 min. color/mag. sound $20 rental

Awards: German Short Film Award 1976.

Other distribution: Cine-Pro, 45 Osnabruck, W.-Germany.

SEELIG 16mm 13 min. color/mag. sound $20 rental

Other distribution: B.Cleve, 2 Hamburg, W.-Germany.

NACH BLUFF 16mm 13 min. color/silent $20 rental

Other distribution: By filmmaker.

UBER DEN FLAMMENBAUM 16mm 13 min. color/silent $20 rental

Other distribution: Independent Film Maker's Co-op, Montreal, Quebec, Canada.

COLMER, Roy

278 (1976) 16mm 11.5 min. color/sound $35 rental

"Colorized video tape then transferred to film, of cars on Route 278 in Brooklyn. The screen an electronic canvas where color is unified with the elegance of speeding machines.

"278 transforms into pulsating luminescent imagery, to my mind surreal film paintings. 278 having the pastel shadings and mystery of an Odilon Redon." --Karen Cooper

1976: Award and tour Ann Arbor Film Festival; 22nd International Festival of Short Films, Oberhausen; Refocus, University of Iowa; Award at Canyon Cinematheque's showing of Ann Arbor tour; Athens Film Festival; Film Forum, Computer and Video Films; Bilbao Film Festival, Spain.

CONNER, Bruce

REPORT (1965) 16mm 13 min. B&W/sound $20 rental

"Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhiliratingly, the tragic absurdity of that day." --Newsweek

"The film masterpiece to come out of the Renaissance." --Lenny Lipton, Berkeley Barb

LOOKING FOR MUSHROOMS (1960-1967) 16mm 3 min. color/sound $10 rental

Fast moving multiple exposures, single frame flashes of Mexico, San Francisco, mushrooms, Timothy Leary's raincoat, flowers, fireworks, stop light. Tomorrow Never Knows.

VALSE TRISTE 16mm 5:30 min. sepia tone/sound $10 rental

Nostalgic recreation of dreamland Kansas 1947 in toto. Theme music from I LOVE A MYSTERY (Jack, Doc and Reggie confront the enigmatic lines of railroad trains, sheep,black cars, women exercising in an open field, grandma at the farm...) Meanwhile, 13 year old boy confronts reality.

MONGOLOID 16mm 3:40 min. B&W/sound $10 rental

Music: from MONGOLOID written and performed by DEVO, the de-evolution band from OhighO.

MONGOLOID HE WAS A MONGOLOID
HAPPIER THAN YOU AND ME
MONGOLOID HE WAS A MONGOLOID
AND IT DETERMINED WHAT HE COULD SEE
MONGOLOID HE WAS A MONGOLOID
ONE CHROMOSOME TOO MANY
MONGOLOID HE WAS A MONGOLOID
AND IT DETERMINED WHAT HE COULD SEE
AND HE WORE A HAT
AND HE HAD A JOB
AND HE BROUGHT HOME THE BACON
SO THAT NO ONE KNEW
MONGOLOID HE WAS A MONGOLOID
HIS FRIENDS WERE UNAWARE
MONGOLOID HE WAS A MONGOLOID
NOBODY EVEN CARED
(c) 1977 DEVO

A documentary film exploring the way in which a determined young man overcame a basic mental defect and became a useful member of our society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational.

CONNOR, Michael

SECTO AND THE SECONAUT — 16mm — 9 min. — B&W/sound — $13.50 rental

Clay animation. The problems of life when one's consciousness is eating a banana, compounded with technical difficulties.

Director's Choice for Tour, Ann Arbor Film Festival 1977; 1/2 of First Place, San Francisco Poetry Film Festival, 1977; 2nd Place, San Francisco Art Institute National Film Festival, 1977; Mike Getz midnight movie tour.

IN SEARCH OF — 16mm — 4 min. — B&W/sound — $6 rental

Clay animation. Dude loses his head and never quite gets it back together.

2nd Place, San Francisco Art Institute Film Festival, 1977; regional finalist, Academy of Motion Picture Arts and Sciences Student Film Award Competition.

WHAT — 16mm — 7 min. — B&W/sound — $10.50 rental

Clay animation. Bar room drama.

2nd Place, San Francisco Art Institute Film Festival, 1977.

CONRAD, Tony

THE FLICKER (1966) — 16mm — 30 min. — B&W/sound — $60 rental

This is a notorious film; it moves audiences into some space and time in which they may look around and find the movie happening in the room there with them. Much has been written about THE FLICKER. It is a library of peculiar visual materials, referenced to the frame-pulse at 24 frames per second. All flickering light is potentially hazardous for photogenic epileptics or photogenic migraine sufferers.

Other Distribution: Filmmakers' Co-op, N.Y.; Japan Co-op; AFA; PAP; London Co-op.

FILM FEEDBACK (1974) — 16mm — B&W/silent — $35 rental

Made with a film-feedback team which I directed at Antioch College. Negative image is shot from a small rear-projection screen, the film comes out of the camera continuously (in the dark room) and is immediately processed, dried, and projected on the screen by the team. What are the qualities of film that may be made visible through feedback?

DARBONNE, Rodger

THE JOE MILLER PAINTING
A PAINTING FOR A FILM FILM

16mm 8 min. color/sound $15 rental; LOP sale $195

In this 1977 film, Joe Miller, Artist in Residence at several national parks in southern Utah's desert canyons, talks about his art while depicted at work in his studio. The film itself evokes both the harsh reality of the artist's life, via unequalized natural sound and sand-gouged emulsion, and the splendor of the artist's vision in the transcendence of perception into a new executed image. Creative flow is explored in extreme closeup, normal perspective, camera movement, brush movement, time progression, color and texture. The film ends with a stop-motion creation of a painting painted for this film. An offbeat beautiful view of the human condition as seen through an artist's eyes.

WOEBEGUF

16mm 33 min. color/sound $50 rental; LOP sale $495

A 1977 fictional comic narrative adventure of dedicated army Colonel Tom Woebeguf who is given a 1969 secret presidential mission to lead a platoon of war resisters and girl friends through Viet Nam to give peace a chance as a military weapon. Using a "let's pretend" approach to accommodate low-budget production values, this satire comments on duplicity from a seat of power in the pre-watergate tradition of Michael Verhoeven's 1969 German feature "O.K." Original motion picture music score (dulcimer and guitar) on cassette tape for sale at $3 each. Cast features Moab, Utah, Community Theatre.

DONAHUE, Patrick

CHAINED

16mm 15 min. color/sound $30 rental

Action Drama Circa 1800s , Chained together two terror stricken convicts flee across the desert through scorching heat. Racial prejudice,their own worst enemy,is soon dealt with, only to find the deadly opposition just over the ridge, the dreadful Prison Guard.

"The completed film is a startling tribute to the talent of Patrick Donahue." --Mavis E. Groza, Valley Journal

Awards: Certificate of Merit in recognition of excellence, Marin County Fair, August 1973.

DORE O.

LAWALE (1969)

16mm 30 min. color/sound $50 rental

"Dore O.'s LAWALE is a strange succession of tableaux of four women and a man which gives the sense of a sort of dream family locked in an antiseptic world of endless afternoon teas, dinners and waiting. Often her images seem to be stills either before or after something has been said.

" The film seemed like a series of pauses stretched to an improbable length, an arrest of time. Except for brief shots of the river and Dore O. kneeling on a bed tossing her head as though to shake off the stultifying images of the five people, the film remains within the confines of a middle class interior, giving off an aroma of static lives." --Michael Reynolds, Berkeley Barb

"Memory is a cruel hope without awakening." --Dore O.

KALDALON (1970/71)

16mm 45 min. color/sound $70 rental

"A non-Euclidean, ambiguously mangled and transposed adventure film." --Dore O.

"Dore O.'s KALDALON, coming perhaps closest to the Brakhage aesthetic, a very beautiful and complete work." --Jonas Mekas, Village Voice 1972

"KALDALON is simply one of the most beautiful pieces of 'personal' filmmaking I've seen, but I don't want to limit it to a particular category, because it is also very much a film about film, about the processes which make it up. It was shot on a trip to Iceland, and most obviously is an attempt to recreate the light of that place on film, to make it into film-light..." --Tony Reif, Vancouver Cinematheque

BLONDE BARBAREI (1972)

16mm 25 min. color & B&W versions/sound $40 rental

"A film for the liberation of sensuality--a film against the hospitalisme of society."

"Dore O.'s latest film,BLONDE BARBAREI, was shot in black & white and later sepia-colored thruout.

It uses music reminiscent of a Gregorian choral, a figure (a woman) moves in front of windows, looking down on houses, on roofs, into a courtyard with trees. The atmosphere is that of rain, of sadness, a closed-in life which she does not leave, always the windows, the variation of moving back and forth before them, to the right and stopping and on, or stopping and to the left, halting, moving, slowing down, a strange rhythm which sometimes seems to accompany, sometimes seems to run against that of the music but which still leaves one with the impression as if it had been specifically 'composed' for that particular sound track.

"Yes, the windows are factory windows, each consisting of many various glass panes which accounts probably for an association of church windows. But as in a church, it is the closed-in atmosphere, the sadness, the tendency to move slowly, that counts.

"So that the film is a metaphor, for the life certainly of a woman (but then of men too?), lives imprisoned in the worlds around them, bourgeois marriage, bourgeois professions, everything that looms above & around us, 'inescapably.'" --Andreas Weiland

KASKARA (1974) — 16mm — 21 min. — color/sound — $40 rental

"A balance of enclosed beings in divided space. Winglike displacements through different kinds of settings in distinct planes of multiple exposures, of facades and of spaces in which a person enters and exits. The landscape exists only as a view through windows and doors. Image complexes stand in opposition to themselves, are comparable to or are different from one another. The untampered settings stand alongside of image compressions, ruptures of spaces, and courses of time. Attraction, blending, and repulsion of half the film frame for the purpose of a sensual topology, are the sophisticated formal means of refined film language. One image consumes another." --Knokke Catalogue Dore O.

"...Dore O. had a very beautiful and personal film, KASKARA, that won the Grand Prize. The film began and ended with a group of people singing on a stage, seeming to be the source of the sound track of mixed, chanting voices by Anthony Moore. There are shots of what seem to be ruins in a city, the edge of a building, a broken window. A blue tint covers the images. Then the film moves into the country, through windows of a house sometimes superimposed, images of a man (Werner Nekes, her husband) walking, carrying a baby and working. There is an unforgettable image of a door opening on to clear, white light. Then back again to the city and the stage. But it is the rhythms of editing and superimposition that are so strikingly beautiful and meditative. The film looked very different from most of the other films at Knokke, more intuitive, complex, and visually composed..." --Report from Knokke, Marjorie Keller in Women and Film, vol. 2.

EARTHWORM

THE TREE OF LIFE — 16mm — 28 min. 30 sec. — color/sound — $40 rental

One myth about Life & Death: the Mexican Indian dance of "Los Voladores" (the flying pole dance). As well as documenting an awe-inspiring act of human bravery, this film explains, by the use of images from pre-Conquest picture books, and careful editing of a modern religious ceremony, the inner meaning of the events filmed. Pre-Conquest Aztec poetry provides the narrative. After an introduction using the Codices, the film shows the preparation of ceremonial candles, children, learning the dance, the cutting, dragging and raising of the pole, and the fiesta itself, ending with the dance on the tip of the pole, 60' in the air, and the "flight" of the dancers.

Judges Award, Sinking Creek, 1975; Red Ribbon, American Film Festival, 1975; Judges' Award, International Film Festival on Culture & Psychiatry; also, London, Edinburgh, St. Mary's, VII Muestra Internacional de Cine, etc.

Other distribution: Flower Films, 10341 San Pablo Ave., El Cerrito, CA 94530

EDERY, S.

ELOISA — 16mm — 14 min. — color/sound — $21 rental

A flamenco performance by Eloisa Vasquez. This film portrays what I feel the dancer experiences through this dance called "Solea."

Louis B. Mayer Foundation Thesis Award.

INERTIA? — 16mm — 7 min. — color/sound — $10 rental

An adaptation of Waiting for Godot by Samuel Beckett. Inertia....what one must overcome to enjoy this film.

MAY 17, 1973 — 16mm — 6 min. — B&W/sound — $10 rental

"I am glad some people still make poetic film." --James Broughton

What could be said about a conceptual idea.

EDERY, S. and David WISNIEVITZ

LAZARUS — 16mm — 7 min. — color/sound — $10 rental

This is what I felt when I first heard the Biblical story of Lazarus. He first married death (Life) at birth and only in Heaven has he found his beloved. Through optical effects they both live his life on earth once and for all before they can enjoy eternity.

"Optical effects creating intense emotional impact." --Roy C. Ramsing

"Pure artistic expression." --Santa Clara Film Festival

Louis B. Mayer Foundation Thesis Award.

ELAM, JoAnn

RAPE — 16mm — 35 min. — B&W/sound at 24 fps — $35 rental

In RAPE, three rape victims speak to the filmmaker and to each other about their experiences. They express anger at their own rape and at other situations in which men intrude upon women. Their discussion touches upon the "battle of the sexes," women's fantasies and role in society, and the legal and judicial system. Popular misconceptions are confronted. Finally, solutions are considered, beginning with women realizing their danger and developing their strength. The conversation they begin continues beyond the film.

RAPE is a useful film for anyone concerned with rape as an issue on a personal, professional, or political level.

"RAPE is a rare film for its refusal to co-opt a feminist subject with a reactionary patriarchal form. While using both the directness of video/cinema verité and the richness of traditional avant-garde filmmaking technique, Elam's politics of form make it clear that for once the capture of women in the eye of the camera means a reinforcement, not yet another exploitation." --Ruby Rich

ELDER, R. Bruce

SHE IS AWAY (1975) — 16mm — 13.5 min. — color/sound — $16 rental

The film's projected time is the basic material of this film and is wrought into a simple form which, by its radically reductionist structure, transforms the materials of the dramatic form into a tone poem of waiting and anticipation.

PERMUTATIONS AND COMBINATIONS (1976) — 16mm — 8 min. — color/sound — $10 rental

Aleatory procedures are used to create movement at the points of fusion of the still images of which the film is constituted. For this reason, all movements within the film are completely reversible. This reversibility is extended into the film's overall structure, as the film is formed into a loop--a closed container for the film's chance elements. Such a structure, I believe, results in the complete elimination of all vestiges of drama from the film. Hence this film is a companion piece to SHE IS AWAY.

The sounds of the film, though determined in their occurrence by specific features of the image line, appear to form their own internal patterns which phenomenally exist in counterpoint with the patternings of the images.

UNREMITTING TENDERNESS (1977) — 16mm — 9 min. — color/sound — $10 rental

For me, the film represents a step out of structuralism. While the work conforms to certain features of the structuralist cinema,--its shape is defined by the process through which the work is generated, the film is made out of a minimum of materials (about a dozen shots which undergo a systematic transformation) and it involves self-reflexive strategies--it refuses certain other features of the structuralist orthodoxy. The most important aspect of this refusal is that the work makes use of kinetic elements and incorporates montage devices rather than merely implying them; in fact, the film's materials are twelve fragments of motion and the work's form evolves from a systematic transposition of these basic gestures. Peculiarly, the incorporation of such dynamic elements overthrows the work's structural features.

EVANS, Jay

TENINO — BOOM TOWN OF THE OLD NORTHWEST — 16mm — 10 min. — B&W sepia/sound — $15 rental

A stream of animated photographs (many of them taken from glass plate negatives) and a sensitive first person narration given by Tenino's old timers make this film a "Priceless" portrait of a Western Washington boom town in the year 1914.

"Oh Tenino was a boom town! Some say it was named after a grade stake, others say it was a number on a locomotive!" --Narrator, Walter Scheel

"This film is my funkiest and best. You have to look at it several times to get even part of the history that's packed into it. Look for Ezra Meeker and Buffalo Bill marking the end of the Oregon Trail on Tenino's Main Street." --J.E.

"Tenino movie is a hit." --Tenino Independent

A PLAN FOR COOPER POINT (By J. Evans & Stephen Wiggins) — 16mm — 15 min. — color/sound — $15 rental

"This film was designed to get people to plan ahead, to face the problems of land use and development before it's too late." --J.E.

"This film grew out of the planning problems faced by residents of the narrow Cooper Point peninsula on Puget Sound in Washington State. In the words of planners, developers, lawyers, and ordinary citizens it describes what went on in the months before the Cooper Point Plan was adopted by Thurston County in 1973; and it is intended to serve as a workbook to help people in other areas understand what they can do to shape their immediate surroundings." --Review from Small Town Magazine

FACCINTO, Victor

SHAMELESS (1974) — 16mm — 14 min. — color/sound — $20 rental

Cut-out puppet animation. Not recommended for gentle sensibilities. Plagued by his redundant existance, Video Vic follows his instincts into an outer space environment, where he is faced with the cruel realities of his linear life.

"Victor Faccinto's last cut-out film, SHAMELESS, exhibits a tension within the form. As real penises penetrate paper vaginas, and cut-out men investigate life-sized female parts, the film implies a potential synthesis of metaphoric and real action; the film also suggests the exhaustion of purely cut-out imagery by extension of the fantasy it sustained. Significantly, Faccinto's subsequent films retain his interest in direct manipulation of materials, only now it is the film itself which is scratched, painted or cut." --Ian Birnie, Art Gallery of Ontario

Other distribution: Film Study Collection, Museum of Modern Art, New York, 1978.

SWEET AND SOUR (1976) — 16mm — 12 min. — color/silent — $18 rental

5 individual sections set side by side with contrasting associations. Makes use of rephotography, animation, motorized mattes, and direct frame by frame interaction with source footage.

"The 'sour' part--police footage documenting the corpse of an accident victim--is made ironically palatable by the addition of masks that block out the most gruesome part of the frame, while pieces of 'sweet' bits of old home movies are 'enriched' by handcoloring and looping. These two constrasting flavors alternate with each other towards an ambiguous and elusive effect; the amusing material grows funnier, the gruesome scenes more meditative." --Ron Epple, Filmmakers Newsletter, 1977

Award: Ann Arbor Film Festival, 1977.

FERGUS, Corwin

DARK CLOUDS OVER THE LAKE, LONE BIRD FLIES NORTH THROUGH THE RAIN — 16mm — 6 min. — B&W/sound — $9 rental

Portrait of:an inner feminine image, a woman and a relationship.

FREDRICKSON, Linda and John JOY

HYPNOSIS AND BIRTH IMPRINTING 16mm 38 min. color/sound $45 rental

This film demonstrates the combination of light hypnosis with the use of unconscious gestures as a means of obtaining access to very deep levels of memory. Dr. David B. Cheek places three of his patients under hypnosis and helps them recall early memories of their birth experience.

Although this film was made primarily for groups involved in obstetrics, counseling, and child care, it offers wide implications about the birth experience that give it strong appeal to audiences of a more general nature.

FRIEDMAN, Roberta and Grahame WEINBREN

BERTHA'S CHILDREN (1976) 16mm 8 min. sepia/sound $12 rental

My great aunt Bertha had seven children who are now between fifty and sixty-five years old. They all grew up in New York City and, even after they became adults and had their own families, lived close to each other. When I visited New York one winter, I asked each of them to be in the film, and all of them agreed. When I returned the following winter, however, only David, Marty, Aaron, Bernie and Thelma would do it. Frieda refused, concerned about the people who might see the film and write her nasty anonymous letters, and Sylvia was in Florida.

The film is constructed out of a set of contrasts and similarities: between the five siblings, between each one and the environment in which he is photographed, between "real" and "filmic" motion, and between the visual and verbal presentation of information.

Camera: Anthony Forma

GARTMAN, Judy

CONFIGURATIONS 16mm 4:30 min. color/sound $15 rental

The creative process as seen through the development of a series of hard edge paintings.

Painter: Betty Wilson
Electronic score: Anthony Turrietta

GERSTEIN, David

MOVING SPACE (3^4) 16mm 16 min. B&W/silent at 24 fps $20 rental

An exploration of the ways in which temporal and spatial equations are simulated by the filming and projection of 24 still photographs per second onto a white screen.

ZOOLOGICAL ABSTRACTS 16mm 6 min. color/silent at 24 fps $9 rental

Images photographed at a zoo are primarily dealt with for their visual rather than figurative content: editing decisions were based on color, motion, texture and temporal rhythms. Secondarily, my emotional responses to the images influenced the ways in which I developed the film.

BURNT OFFERING 16mm 8 min. color/sound $15 rental

BURNT OFFERING is an exploration of the physical qualities of film emulsion. Made without the benefit of a camera, the images stream past giving the illusion of imagistic content where there is actually a purely abstract field of color.

Award: 1977 San Francisco Art Institute Film Festival.

AS THE SUN GOES DOWN, A HOLE APPEARS IN THE SKY 16mm 11 min. color/sound $20 rental

A cyclic transformation from blackness, through increasingly brighter images, and back to blackness. It combines a fusion of photographed, non-photographed, and physically manipulated images in its progression.

Award: 1977 San Francisco Art Institute Film Festival.

ALTERNATIONS OF PERSPECTIVE 16mm 21.5 min. color/sound $35 rental

In ALTERNATIONS OF PERSPECTIVE, I explore the individual frame, illusions of depth and perspective, and the illusion of superimposition resulting from 2 flickering images. These strategies hopefully lead the viewer to question such things as continuous motion, spatial and temporal illusions, and sound-picture correspondences, thus providing alternative modes for experiencing film.

Award: 1978 Ann Arbor Film Festival.

Other distribution: Self; films from (415).

GIRITLIAN, Virginia

FOOTLIGHTS (1974) 16mm 11 min. color/sound $15 rental

A musical comedy about a young woman tap dancer who is afraid of success. A phantom actress from the past appears to inspire the woman who then overcomes her stagefright and gives a triumphant performance.

UNDERTOW 16mm 12 min. color/sound $15 rental

UNDERTOW explores a middle-aged man's emotional chaos and descent into self-destruction. Based on a real incident, the subject was an acquaintance of the filmmaker. The story is told contrasting his point of view with the cold facts of the police report. Film locations include the desert of Death Valley, Florida beaches, and San Francisco. A thesis film.

Starring George Kuchar (in one of his few non-comic roles).

International showings: La Pagode, Paris; Austrian Filmmuseum, Vienna; Meisengeige, Nurenberg; Kangarug Studio im Faulen Palz; Kino, Heidelberg; Melkweg, Amsterdam; Arsenal, Berlin; Frauenzentrum Cologne.

GRENIER, Vincent

WORLD IN FOCUS (1976) 16mm 20 min. color/silent $25 rental

This film and the following two were made with a grant from the Canada Council. Where the screen becomes the two-dimensional support of an amazingly versatile three-dimensional object (the Atlas) which contains in turn two-dimensional pictures of other three-dimensional objects. There is something to say about the qualities that books have in that they can be flipped and can create motion; in that, as for film, the image is supported by a textured surface. The film is an incantation to the unfolding of layers, the printed word, the dyeing of color, the privateness of the minimum depth of field, light, its modulating forces and its reflections.

WHILE REVOLVED (1976) 16mm 12 min. color/silent at 18 fps $18 rental

This film is very concerned with the projected, not just light or the emulsion or the illusion or the projector or the camera but all of them. The surface of the film, the grain, is remembered when a similar but illusionistic surface appears (just as magnified), crossing the frame. Other times the grain is left to itself. There are the idiosyncratic focusing qualities of shadows acting as diaphragms inside the image. The elusive background confounds itself with the foreground. One is made to ponder on the movements of the appearance and disappearance of light and color.

X (1976) 16mm 9 min. B&W/silent at 18 fps $15 rental

X is a culmination of efforts made in order to resolve many spatial fascinations of mine. I wanted a space which would call attention to its depth at the same time as its flatness, to the fact that a form could either be perceived as part of a linear construction or as a form in itself not necessarily connected to others (when interpreted for example as deep space, or when, because of light changes it enlarges another one by becoming undifferentiated from it). I was very much engaged by the ambiguity of a movement that can be perceived as crossing the frame at the same time as going backward or forward in relation to the viewer. I was also interested in what these transformations could do to the edge of the frame and in the dramatic identities light gives to similar forms.

"All four films (WORLD IN FOCUS, WHILE REVOLVED, TRIANGLE, and X) could be considered as four parts of the same one continuous work. It's like when a painter gets involved in solving certain problems and produces a series of interrelated canvasses. All four films deal with color, movement across the frame, the light variations. I have always admired filmmakers who have the courage to abandon the representational reality and work with the abstraction, shapes and shadows (or lights) of reality, although I myself have always been connected to the memories and the actuality around me, in my own DIARIES. For Grenier the 'actual' world doesn't exist. All that is left is vague, faded shapes, colors, movements. There aren't even vivid,

sharp colors in his films: only the pale memories of colors. Film after film he comes back to them, from different angles, in slightly different shades. The tone, the preoccupation, the pace, the images uncompromisingly follow Grenier's secret aesthetic drives of this particular period. There are some references (concerns) in his work that relate to the work of Barry Gerson, some to Brakhage--not derivatively, but only directionwise. I cannot tell at this point how lasting these four works will prove to be, how they'll grow with the passage of time. Much will depend on Grenier's consecutive work. But there is a seriousness, consistency and persistency about his work that is more than impressive." --Jonas Mekas, Soho Weekly News

GRONDONA, Joseph

EIDOLON **16mm 8 min. color/sound $15 rental**

A strange encounter with death on her job.

GUTMAN, Walter

KAY ROSAIRE & HER LIONS **16mm 11 min. color/sound $11 rental**

Shows Ms. Rosaire rehearsing three male lions, in Sarasota, Florida 1976. Ms. Rosaire is the beautiful blond daughter of a 200 year Irish plus English circus family--pedigree of handsome lions goes to 79 A.D. when their ancestors escaped from a circus being inundated with lava at Pompeii. 16mm color plus music and lions' roars.

THE MARCH ON PARIS, 1914 OF GENERAL OBERST ALEXANDER VON KLUCK AND HIS MEMORY OF JESSIE HOLLADAY **16mm 70 min. color/sound $88 rental**

This is a love story with a base in history. The history comes from a book written by a German general who led the spear-head of the German attack on France in 1914. For the month of August the attack succeeded and the Germans came within 13 miles of Paris. Von Kluck was then the Patton or Rommel of his time. But then a gap developed between his spear-head and the shank of the six other armies which made up the well and long planned attack. Led by the taxi-cabs which brought the garrison of Paris to the front, the French counterattacked. Von Kluck wrote a description and defense of his campaign, "The March of Paris," quotations from which make up a good deal of the film's narrative. The film therefore gives some feeling of the pride and consternation of a leader of a great army in battle. But he had another love in which there was also hope and loss--a summer's romance of a few weeks with a young American girl who, when he was a younger officer, posing as an artist, and studying the land near the Belgian border from which the Germans might later launch their long planned attack, he met by chance. Many years later when his troops marched over the same roads and fields on which he drove and picnicked with her he remembers the American folk songs she sang to him and the German song he sang to her and the brief, tenuous love they had.

Outdoor scenes shot along route of battle from Aiz la Chappelle to Paris.

HASLANDER, Martha

SYNTAX **16mm 13 min. color/sound $25 rental**

Just one of the possible ways of taking it down and holding it there until you are ready to let it pass by---a basic retainer-wall approach.

"This apparently simple film is in reality an elaborate exercise in movement, lighting and editing, which eventually creates the visual climaxes of the film--trying to approach our subconscious." --Mira Liehm, Director of Shorts, Mannheim

Awards: Knokke-Heist '75, Whitney Museum of American Art, London Filmmakers Co-op, Berlin Arsenal, Munich Stadtmuseum.

Other distribution: London Filmmakers Co-op, New York Filmmakers Co-op, Artichoke Ink (NYC).

FRAMES AND CAGES AND SPEECHES **16mm 13 min. color/sound $25 rental**

--About frames and framing, about cages and caging, about speeches and speaking---an experimental film (a seven-act "play") dealing with a medium's narration of us and our narration of it.

Other distribution: New York Filmmakers' Co-op, Artichoke Ink (NYC).

HILL, Seth

OVERBOARD! — 16mm 28 min. color/sound $30 rental; large audiences — over 200 — $60

Linda Berris, Cinematographer/Editor

Tall Ships, spectacular photography, a sailing comedy and documentary. A "spills and thrills" action-packed film. Fun for landlubbers of all ages; a must-see for sailors, would-be sailors, and wooden boat lovers. A lively film for courses, club programs, or pure enjoyment.

HILLS, Henry

PORTER SPRINGS 2 (1976) — 16mm 9 min. color/silent $18 rental

Natural cutting (girls running) contrasted with metrical (boathouses), plus homage to Hollis's cows and S.F. bop-like solo. 2nd in ongoing series of sketches shot in Georgia in August.

JOEL (1976-77) — 16mm 6 min. color/silent $15 rental

Footage shot normal, converted to complex s.f. patterns via J-K printer. A fragment from the year before Joel is married, keeping late hours. Exercise in seeing 24 frames/sec. (1976-77)

PORTER SPRINGS 3 (1977) — 16mm 7 min. color/silent $18 rental

Rhythmic Rorschach and arboreal dialog, based on the hermetic maxim central to occult studies that the Above is (more or less) equal to the Below. (1977)

"elegant and serene experience." --Pat O'Neill

HINDLE, Will

PASTEUR³ — 16mm 22 min. color/sound $35 rental

"What occurs to a bodily system following exposure to rabies and golden rod." --W.H.

"The film seemed to me the ultimate portrait of an immigrant, or the Displaced Person--displaced in nature, displaced on the continent. With this pun or metaphor that he makes, and despite all the artifice, it seems quite natural, it comes across as both funny and sad. . . How odd it is to walk through this world and find there are things that poison you." --Stan Brakhage

The films of Will Hindle are available for purchase from the American Federation of Arts, 41 East 65th St., New York, N.Y. 10021.

HOCK, Louis

STUDIES IN CHRONOVISION (1975) — 16mm 22 min. color/silent at 24 fps $45 rental

Film sk/etches constructed over the past five years investigating temporal composition via single frame-time lapse techniques: light struck metronomes, 20th century dust from a Mayan dream, horology complete with coordinates, Kodak vs. Timex. --L.H.

"resemble visual works of art" --Janet Kutner, Dallas Morning News

Other distribution: Filmmakers' Co-op, New York.

HOOD, Chuck

STARNEST — 16mm 3 min. color/sound $7 rental

HUTTON, Peter

FLORENCE (1975) **16mm 7 min. B&W/silent $15 rental**

"Like Hutton's previous films, FLORENCE is a contemplative study of light and shadows, textures and planes, that makes beautiful use of the tonal qualities of black and white film. Throughout the film there is a motion of obscuring and revealing in clouds, reflections and mists, and in the behavior of light as it passes through various openings or substances. Frequently the images are ambiguous details. One feels that Hutton is very at home in the world he sees, and that he looks at things a little more closely than most people..." --Ken DeRoux, S.F. Museum of Modern Art

JONES, Edward

CINE INSURGENTE (1971) **16mm 3 min. color/B&W/sound $5 rental**

A collage/montage of commercials found on the sidewalk in front of the Cine Insurgente in Mexico City.

SUBPOENA FOR SABINA (1976) **16mm 3 min. color/sound $5 rental**

A filmed love letter now made public.

Awards: 1st Prize, '77 San Francisco Art Institute Film Festival; Prize, '78 Ann Arbor Festival.

ST. RUBE (1977) **16mm 16 min. color/B&W/sound $25 rental**

Synch-sound drama, in form bathetic. Details a young saint's decline from mystic to saloon-keeper.

Awards: Honorable Mention, '78 Kenyon Film Festival.

RETURNS TO MEXICO (1978) **16mm 18 min. color/B&W/sound $25 rental**

Spellbinding travelogue that provides glimpses of a Mexico rarely seen: the temple of Mexico's Dionysus; a photograph obtained by bribery; the inside of an actual Mexican prison, and much more.

Parties wishing to rent programs of several films (see Canyon catalogue for more titles) may obtain a considerable discount. Inquire. Remember to ask for WEDDING and QUEST FOR NEW YORK, both due for late '78 release.

JORDAN, Larry

THE RIME OF THE ANCIENT MARINER **16mm 50 min. color/sound $100 rental**

Special narration for the film by Orson Welles.

Using his surreal cutout animation style, Jordan has animated the classic engravings of Gustave Dore to the classic poem by Samuel Taylor Coleridge. This long opium dream of the old Mariner who wantonly killed the albatross and suffered experiences of the damned has been turned into brilliant, subtle color changes by a process never before used.

KIMURA, David

ABOVE AND BELOW **16mm B&W $30 rental**

The film uses water and underwater imagery to depict a woman's encounter with her own sub-conscious. The film is also an exercise in movement. A woman, solitary fish and schools of fish weave patterns in a void of blackness.

KORTZ, Dirk

GRASS — 16mm — 4 min. — color/sound — $5 rental

Hand-made animation (no camera) on pre-developed film.

FINGERPRINT — 16mm — 4 min. — B&W/sound — $5 rental

I'm always trying to keep my fingerprints off the film. In this one I get revenge. India ink on clear leader.

APRES LE SOIREE — 16mm — 11 min. — B&W/sound — $20 rental

An allegorical comedy of seduction and violence.

Other distribution: Multi-Media Resource Center.

LONESOME COWBOY — 16mm — 4 min. — color/sound — $5 rental

A visual "illustration" of Elvis Presley's song by the same name. Starring Dan McCloskey and a horse named Mike.

Awards: "Director's Choice", Sinking Creek Film Celebration.

FACE DIARY (1ST 3 YEARS) — 16mm — 7.5 min. — B&W/silent — $10 rental

Every day for the last 3 years I have been taking one picture of my face. I intend to do this for the rest of my life. At the end of each year I transfer the 35mm stills to 16mm film (making it about 2 min. longer each year).

Awards: Ann Arbor.

TEMPORARY ARRANGEMENTS — 16mm — 7.5 min. — B&W/sound — $10 rental

Dada collage. "Underground" tragi-comedy.

WORDS OF LOVE — 16mm — 5.5 min. — color/sound — $10 rental

An all-inclusive list of words related to human sexuality from anatomy to orgasm and the visuals to go with them.

SHOWER — 16mm — 5 min. — color/sound — $7 rental

A sexual spoof.

KRASILOVSKY, Alexis Rafael

BLOOD (1975) — 16mm — 21 min. — color/sound — $30 rental

A film about desperation in the New York streets. A funny, bitter look at white, middle-class youth trying to be tough in the trappings of pornography, drugs and quick money.

"In its stream-of-consciousness way BLOOD (1975), evokes Manhattan street life even more powerfully than Martin Scorcese's TAXI DRIVER. Ms. Krasilovsky brings into camera an array of furtive, frustrated people--e.g., hookers and juvenile delinquents--and allows them to talk about themselves as we watch them in action. As a depiction of contemporary urban despair BLOOD, more specifically, is an angry, outraged protest of the exploitation of women by men. Indeed, this 21-minute film is punctuated by shots of the covers of lurid paperbacks featuring bondage and framed by an embittered theme song, 'Women in Chains.'" --Kevin Thomas, L.A. Times, February 24, 1976

Starring Larry Fine, Abbie Herrick, Evan McHale, Mark Lyon, Annie Sharkiss.

END OF THE ART WORLD (1971) — 16mm — 35 min. — color/sound — $40 rental

"With a quality of humor possible only with depth of understanding, Alexis Krasilovsky presents a catalogue of interviews with modern artists in which the shooting style as well as the aural material's format rehearses the personal style, the aesthetics, and the assumptions of each artist about the nature of his art." --Joan Braderman, Artforum, September 1972

"The interviews with the individual artists vary from a gala opening with Warhol's superstars at the Whitney Museum... to the creation of actual art work in the studios of Rauschenberg and Snow." --Howard Guttenplan, Millenium

"She had real cows wandering through a Warhol exhibition, Weathermen planting bombs in Henry Geldzahler's office while Geldzahler blithely pontificated on the glory of high art... Its effect was a convincing statement that, whatever initial goals or ideals the art world might have had, by now its inhabitants were bloated with their own power and success." --Barbara Rose, New York, November 5, 1973

END OF THE ART WORLD, a look at the contemporary art scene in a style characteristic of the artists whose aesthetics it explores, increases in significance in the changing perspective of our times.

With Jo Baer, Jasper Johns, Joseph Kosuth, Roy Lichtenstein, Robert Rauschenberg and others.

GUERRILLA COMMERCIAL (1973) **16mm 1 min. color/sound $8 rental**

A studio production employing an all-woman crew, GUERRILLA COMMERCIAL protests discrimination faced by women filmmakers. Starring Dianne Talan.

COMMISERATION MOON (1976) **16mm 6 min. color/sound $12 rental**

Shot in part with holographic lenses made by Alexis Krasilovsky, COMMISERATION MOON is a filmed poem for women driven to the ground by love. Starring Siew-Hwa Beh and Amy Gassner.

CHARLIE'S DREAM (1972) **16mm 3 min. color/sound $10 rental**

For lovers unaware of love... "a kind of pastoral fantasy."

CHARLIE DOZES OFF & THE DOG BOTHERS HIM (1973) **16mm 3 min. color/B&W/silent $10 rental**

An erotic study in texture.

LA BELLE DAME SANS MERCI (1973) **16mm 4 min. color/sound $10 rental**

An homage to the haunting, elderly feminist poet who, going blind and deaf, struggles to remember lines from Keats, Stetson, and poems of her own. Starring May Gruening.

COWS (1972, sound 1975) **16mm 3 min. hand-painted color/sound $10 rental**

Women's liberation on the McNulty Dairy Farm: "...a funny feminist bit about how women wanting to paint nudes were at one time restricted to drawing cows." --Kevin Thomas, L.A. Times, February 24, 1976

KREKLOW, Peter

543-35 SKI PATROL **16mm 12 min. color/sound $18 rental**

A film for all ski enthusiasts, 543-35 SKI PATROL documents an important aspect of ski safety available to everyone. Shot on location at Mammoth Mountain, CA, this film takes a "behind the scene" look at a professional ski patrol's involvement in maintaining safety on the slopes. Various techniques used in avalanching, search and rescue, and first-aid are among the topics explored. Fine skiing, and beautiful scenery enhance the visual experience of this informative film.

Awards: Photographic Society of America's 48th Film Festival, Honorable Mention.

KUBELKA, Peter

PAUSE! **16mm 12 min. color/sound $32 rental**

KUCHAR, George

I, AN ACTRESS **16mm 10 min. B&W/sound $10 rental**

This film was shot in 10 minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screentest for a girl in the class. She wanted something to show producers of theatrical productions as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over. All we had was 10 minutes. Since 400 feet of film takes 10 minutes to run through the camera.....that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so in a way this film gives an insight into my directing techniques while under pressure.

BACK TO NATURE — 16mm — 10 min. — color/sound — $10 rental

Scenes for this film were shot in Death Valley and Kings Canyon, Sequoia National Park. It's a love story of betrayal, a search for happiness, fulfillment and misery among nature's grandeur.

A REASON TO LIVE — 16mm — 30 min. — B&W/sound — $30 rental

This film is about depression, although it's not that depressing. I suppose it has a message of faith and hope in it.....it does for me... But then again, my interest may not match yours. It was shot in San Francisco and in Central Oklahoma with a cast of one man and 4 women. Crushing emotions are indulged in against a massive meteorological background that brings inspiration and terror to the characters involved.

KY KAPERS — 16mm — 20 min. — B&W/sound — $20 rental

KY stands for Kentucky....where this film was shot. As a visiting artist at the University in Lexington, I involved a group of students in this improvised project. We shot it in 5 morning sessions from 9 AM to 12:30 PM. I did the photography, directing and story line. The story isn't really in a line as it loops, bends and stops throughout the 20 minute running time.

WILD NIGHT IN EL RENO — 16mm — 6 min. — color/sound — $8 rental

This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics....with perhaps a glimpse of a fleeting human figure. But only a glimpse.

KUCHAR, Mike

CHRONICLES — 16mm — 10 min. — B&W/sound — $12 rental

'The autobiographical tale of a sensitive artist attempting to make a life amidst the conflicting demands of his times and culture. The Vietnam-TV war and the industrial wasteland are pitted against gracefully soaring seagulls, fields of swaying wheat, and the comfort of his brush and palette, his friends, and his dog. At its tense and tender climax, he knows that a loving and intensely sexual encounter with another man is the solution to his frustrations and needs, and not the anger and slaughter of war." --Michael Wallin

THE MASQUE OF VALHALLA — 16mm — 15 min. — B&W/sound — $20 rental

A mystery play by the 1977 Summer Filmmaking class at the San Francisco Art Institute, who, under Kuchar's direction, masquerade themselves in and out of mythology and history to stumble upon some startling and provocative deductions. Based on a long poem written by Kuchar, the total effect is of a mini-Epic that is semi-religious and quasi Sci. Fi.

LANCER, David E.

ANIMATION ANTICS — 16mm — 2:03 min. — color/sound — $5 rental

The first section consists of pulsating brilliance of luminous colors in decorative shapes...radiant designs in wild color motifs.

The second section is animated miniature glass spheres.

LANDOW, George

WIDE ANGLE SAXON (1975) — 16mm — 22 min. — color/sound — $35 rental

Earl Greaves is polishing the grille of his Cadillac Coupe de Ville. He used to work as an assistant cameraman for a television station. On one program there was an interview with "Lamb," a messianic Jewish folk duo comprised of Joel Chernoff and Rick "Levi" Coghill. Actually only Joel is Jewish. Rick is a gentile, and he used to play guitar with James Brown, be a junkie, and drive a brand new Thunderbird. When he was converted he gave up his heroin habit--with no withdrawal symptoms. Lamb's main purpose is to minister to Jews, that's why they use Jewish terminology like calling Jesus by his Hebrew name Yeshua. Earl isn't Jewish, but hearing Joel and Rick made him decide to read the gospels--and he is convicted. Especially by the passage where Jesus tells the rich young man to sell his possessions, give the money to the poor, and come and follow Jesus. Earl is troubled by the possibility that his own possessions might be a

barrier between him and God. One evening he goes to a film showing at the Walker Art Center in Minneapolis. The film is by someone named Al Rutcurts. It is long and boring, consisting of shots of red paint being poured on "a wide variety of objects," the last of which is a hotplate. Earl is so bored that his mind wanders all over the place. One of the places it wanders to is the realization that he is in fact too attached to his possessions, and he determines to do something about it. Will he? In the mean time, he applauds "out of common courtesy...But at the very moment that he is applauding, he is in the process of making one of the most profound and most difficult decisions of his life." On his way to the Walker from his home in Owatonna, Earl stops in a shoe repair shop. He passes a young woman who comes out of the shop. Even in this very brief encounter something about the woman touches Earl deeply, although she does not even notice Earl because she is trying to remember the melody of the song "Welcome Black Night" by John Dowland, which she will have to sing at her singing lesson. Perhaps they are kindred spirits. For Earl, too, loves Renaissance music. The melody he was humming while polishing his car was a seventeenth century song entitled "Care-Charming Sleep." Earl dreams that he sees a Renaissance singer performing the song surrounded by flames. Sometimes the singer looks sorry for himself and sometimes he is grinning mockingly. When he sings the word "rain," Earl imagines words instead of raindrops falling--just like in a scientific film he saw as a child. Earl also remembers one of the announcers on the television station who was fired because he couldn't remember the name of a South American dictator. Actually Earl's memory is so full of images that he confuses the face of the young woman from the shoe repair shop with the images in the experimental film that he saw at the Walker Art Center, and imagines red paint being poured on her face. Someone from the Malabar coast in southwestern India, speaking in Malayalam and English, tells the film-maker to include the concept of sin in the film because "it's too important a concept to be taken for granted" and without it there would be no necessity for salvation. She also tells the audience what the process of making the film is like. Other people say, "What I don't like about his films is they don't have any close-ups of flowers or shots of the moon." There are two palindromes.

NO SIR, ORISON (1975) 16mm 3 min. color/sound $10 rental

Orison means prayer. The title of the film is a palindrome, that is, it reads the same backward or forward. The film grew out of the attempt to create a structure around my first original palindrome, "no sir, orison," written while working on WIDE ANGLE SAXON. "No sir, orison" is the answer to a question. The question soon revealed itself to be: "what's this, meditation?" The situation began to develop. Someone is praying in the aisle of a ... church? No, a supermarket. (Not long before making the film, I saw a woman on an urban street corner in a very degenerate neighborhood on her knees in silent prayer; a powerful protest against sin.) The prayer, perhaps asking for God's mercy on those behind the evil practices of the "plastic" food industry--people who have substituted disease-producing non-nutritive products for the God-given plants that were intended for human food--is a silent protest against the super market and all that it represents: manipulation and exploitation of a gullible public to increase the wealth of a powerful elite. The next element to be added was the song, a reworking of an anonymous 17th century song "praising" tobacco. It is sung with the naive gusto of someone taking a shower. The film might have been entitled "Practical Solutions to the Problem of the Supermarket." The protagonist is played by an artist who calls himself Hermen Euticalcircle, with whom I have collaborated on several live performances. The film, in fact, was inspired by these performances, some of which were done on the street, completely unannounced and unseparated from "life."

NEW IMPROVED INSTITUTIONAL QUALITY: IN THE ENVIRONMENT OF LIQUIDS AND NASALS A PARASITIC VOWEL SOMETIMES DEVELOPS (1976)

16mm 10 min. color/sound $20 rental

A reworking of an earlier film, INSTITUTIONAL QUALITY, in which the same test was given. In the earlier film the person taking the test was not seen, and the film viewer in effect became test taker. The newer version concerns itself with the effects of the test on the test taker. An attempt is made to escape from the oppressive environment of the test--a test containing meaningless, contradictory, and impossible-to-follow directions--by entering into the imagination. In this case it is specifically the imagination of the filmmaker, in which the test taker encounters images from previous Landow films: the blinking test pattern girl from FILM IN WHICH THERE APPEAR EDGE LETTERING, DIRT PARTICLES, SPROCKET HOLES, ETC., and the running alien from REMEDIAL READING COMPREHENSION (where the "alienated" filmmaker himself appeared). The test taker is "initiated" into this world by passing through a shoe (the shoe of "the woman who has dropped something") which has lost its normal spatial proportions, just as taking the test has caused the test taker to lose his sense of proportion. As he moves through the images in the filmmaker's mind, the test taker is in a trance like state, and is carried along by some unseen force. This is an allusion to the "trance film" and the "triumph of the imagination" described in P. Adams Sitney's Visionary Film . At the end of the film the test taker is back at his desk, still following directions. His "escape" was only temporary, and thus not a true escape at all.

LANE, Bradley

THE BIGALOW CASE 16mm 20 min. B&W/sound $20 rental

Frank Bigalow gets screwed by the system when he hangs the severed lips of fifteen women from his window. (Part talkie)

LATTIMORE, M.

A GIFT OF TIMELY GESTURES **16mm 22 min. color/B&W/silent $40 rental**

A film of cyclic progressions and deteriorations as 3 goes to 4 with the genetic 5.

LERMAN, Richard

RITUAL RE-ENACTMENT OF CHILDHOOD MEMORIES/ A TIME MACHINE (1976) **16mm 12 min. B&W/sound at 24 fps $12 rental, $100 sale**

A multiplex film:

1. Documentary from which the performance of the piece came
2. a metaphor for how our (my) memories function
3. What did this dream mean? (the piece performed was written (I dreamed this set-up) in a dream)
4. As a ritual celebrating human memories
5. a complicated video feedback network that is performed with and humanized.
6. a performance of a sound piece using music boxes as a sound source.

Four video decks were set in a line and one tape was threaded thru them. The decks were set on on Record/Play/Record/Play in such a way that the monitors (and camera on the monitors) and the cameras were able to record and geometrically expand the performance that took place.

The time delays and feedback from the video are embellished by the time delays and echo of the music. The film was shot with 4x under difficult lighting conditions and the print is of exceptional quality.

This is my most "conceptual" film. Anyone interested in the performance version of this film may write to me for a score at: Boston Museum School, 230 The Fenway, Boston, MA 02115.

Again here, the film may be projected while a live performance ensues.

SECTIONS FOR SCREEN, PERFORMERS AND AUDIENCE (1974) **16mm 9.5 or 7 min. color/B&W/silent at 18 or 24 fps $10 rental, $140 sale**

SECTIONS is an abstract film with music notation imagery superimposed over oscilloscope footage. The film is intended to be performed within a live musical setting and works well as an "avant-garde" music score or a jazz score.

SECTIONS is a score for performance. I have always been intrigued with reading scores, and this was my way of sharing this with an audience. Here, what the musicians play, the audience sees (and hears).

In performances I have done, the musicians play either traditional or non-traditional instruments, which are always modified by a synthesizer electronically during a performance. For those who wish to hear how a performance went, a copy of a 1/4 track stereo tape, which has two different performances on it, is included with the film. When the tape is played with the film, the film should be run at 18 fps, so that some approximation of sync will take place and thus recreate that particular performance.

This film represents a unique opportunity to expand both traditional notions of film and music. Anyone interested in performing this film may contact me at: Boston Museum School, 230 The Fenway, Boston, MA 02115 USA.

I will be happy to supply suggestions for patching in the necessary electronic music gear.

"The result is an interplay between screen and musicians which is often startling and consistently amusing." --D. Rosenbaum, Boston Herald American

"It is a fluid alloy of music and film." --R. Stewart, Real Paper

THINK TANK (1971) **16mm 22 min. color/B&W/sound at 24 fps $25 rental, NFS**

THINK TANK is a science fiction film that evolved from a soundtrack I did for a radio play in 1968. The basic plot is that of a person being brainwashed by a computer. The play is by Henry Timm, and the main actors are Judith Barker, John Bizakis and Amy Cohen.

THINK TANK is deeper than a SF story, though. Certain ambiguities are present and the Process of the film is to describe such everyday things as deja vu (did that really happen to me? was that the way it was? how did i feel then?), and other wonders of the human mind and spirit.

The film contains much footage from a particularly beautiful Fall (1970) in 2 particularly beautiful settings: Lincoln, Mass. near Walden Pond, and a sunrise over a fog-covered Jamaica Pond in Boston. I used about ten different film stocks in shooting this film--to get the notion of seeing things that are the same event in a different way. I also used some in-camera color separations, infra-red film, and shot much film from slides.

The entire film is unified by my soundtrack which combines electronic music with modifications of the human voice. My general sense is that many film people do not pay enough attention to music and soundtracks, and this is certainly an important element here. THINK TANK was produced under a grant from the New Hampshire Network (NHN) and is my only "real" film. Sci Fi people will not be disappointed.

"I would like to wax ecstatic over THINK TANK. It is beautifully done, and I can't wait to show it to the Corporation for Public Broadcasting. It'll knock their socks off." --Michael Gowell, NHN

Now, I am into working with performance elements with film and other media including lasers w/ scanners, electronic music, parades, etc. Films ready soon will include a version of my piece TRAVELON GAMELON for three amplified bicycles w/ electronics, and a film of the U Mass-Boston Spring Arts Fest where I outfitted 25 bicycles with amplifiers, pickups and speakers, and we had a parade--of amplified bikes.

I am interested in hearing from people involved with performance and film. Generally I find that many filmmakers are closed to these types of films.

I can be contacted at: Boston Museum School, Film Area, 230 The Fenway, Boston, MA 02115 (617)267-9300

LESTER, Howard E.

SLIDE SHOW (1977) 16mm 19.5 min. color/sound $25 rental

Credits: Camera: John Sharaf Script, Direction, Editing: Howard Lester
Sound : Ken King
Cast: Roger Margolis, Theresa Marquez, Richard Sarradet, Maggie Browne, and the entire Focus Pocus Film Squad.

SLIDE SHOW is an experimental documentary film about a young California couple and their community, presented in the context of a dramatic event happening at a gathering of friends to view a slide show. It is an effort to provide an entertaining, honest, thought-provoking experience for the audience by experimenting with ideas of concept, structure, contrast, narrative technique, audience involvement, and the mixture of real and fictional events. It is intended for small, rather than large, audiences.

Winner at The Virgin Islands International Film Festival (1977), The Chicago International Film Festival (1977), FilmSouth '78 (1978), Texas Film Festival (1978).

LIPZIN, Janis Crystal

THE FACTS IN THE CASE OF M. VALDEMAR (11.83 MIN. VERSION) (1976) 16mm 12 min. color/sound at 24 fps $18 rental

"A filmmaker for whom I have high praise is Janis Crystal Lipzin...she seems primarily involved with the single image or what might be more accurate, the single take. Her films are intelligent and she is a very distinct voice... THE FACTS IN THE CASE OF M. VALDEMAR takes its title from the story of the same name by Poe. ...A strange erratically moving light composed of several colors is seen in darkness. It moves this way and that making circles then reversing direction. The soundtrack is obviously sync sound of the motor of some kind of child's toy. This shot is held for perhaps 5 minutes or more. A few times the image goes out of the picture as if it had fallen off and each time the thing is set back into motion until the light comes on and we see that it is actually a toy car which has been moving around on a chessboard. A hand sets it into motion again. The film continues with the same shot, the beep of the slate being heard between takes, the only variation being the room light. Voices and laughter are often heard in the soundtrack. The film ends when the car just won't move any more. It is a simple and elegant film and one of those films which despite its simplicity continues to intrigue with each viewing." --Carmen Vigil, Canyon Cinemanews, #76-3, May-June 1976

Scientists always have called upon their imaginations to make sense of their experimental observations, and shortly before the French Revolution, science was not free of its fictions. Franz Anton Mesmer was then attempting serious explanations of the wonderful forces of nature by suggesting that some impalpable, invisible fluid carried electricity, magnetism, and light. His pseudo-scientific system for bringing the world into focus--mesmerism--forms the central motif of the Edgar Allan Poe short story from which this film derives its title. Two trains dominate the film ...VALDEMAR...: one celebrates a delight in the mesmeric state induced by the random repetitive movements of a mechanical toy car with its flickering colored light and the second traces recollections of the humorous process of shooting the film. Oscillations between these two elements underscore the play between illusions of physical reality and consciousness-altering. ...VALDEMAR... is an entire 400-foot camera roll with synchronous sound. (Produced with assistance from the Louis B. Mayer Foundation)

Awards: Honorable Mention, 1976 Bellevue Film Festival; selected for exhibition in 100 Years of Experimental Film-Experimental Filmmakers USA, Cinematheque Francaise, Beaubourg Museum, Paris, France.

Other distribution: "Films from 415," P.O. Box 4100, San Francisco, CA 94101.

THE BLADDERWORT DOCUMENT (1978) S8mm 12 min. color/silent at 18 fps $12 rental

...Continues my diaristic gathering of "light molds" begun several years ago in super-8mm. Here I play with light: pick it up and embrace it, throw it around, pierce it, and wiggle it. Autobiography is a persistent strain in my work as it is for many other women artists. Utricularia or Bladderworts, are the only insectivorous plants native to North America; I spent six months living at Bladderwort Farms in southwestern Ohio during 1978. With vignette appearances by Joyce Wieland, Carolee Schneemann, Beverly Grant Conrad, Nancy Rexroth, and Tony Dallas. --J.C.L.

"THE BLADDERWORT DOCUMENT is a visionary document of Bladderwort farm, a fleeting, silent documentary that tumbles out of the projector, builds suspense, twists, folds in on itself, glides, smiles, then flies back into the projector. A subjective study of implosions, explosions and reflections of light, it grabs you by the lapel and sings." --Tony Dallas

PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM (1973-1976) 16mm 16 min. color/silent at 24 fps $24 rental

"'Seeing' is also essential to Janis Lipzin's PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM. Its three sections experiment in different modes of perceiving light. The opening section is reminiscent of Monet's studies of the changes of light over time at Rouen Cathedral, with each canvas reflecting light and shadow for a different time of the day. Lipzin presents the changes of light over time by focusing on a portion of a house. The changes occur through cuts from one time period or light condition to another, rather than through the more traditional time-lapse method. Thus we witness the passage of time without time passing--light produces changes without movement as in the canvasses of Monet--an interesting concept in a medium that often synchronizes time and light.

"The second section works largely with movement within the frame, although again it is the light that is the primary subject. Rather than settling for the usual bombardment of light images without association, Lipzin overlays a pattern of connective tissue between her images. The images unfold through visual associations, such as the streamers blowing in the wind followed by the shadow of the streamers playing on the grass, followed by the grass itself blowing like natural streamers, followed by a sheet blowing above the grass and then the shadow of the sheet. Another variation in the light-movement interaction is Lipzin's use of symmetrical images--images which balance and are the inverse of those preceding. Thus, she presents the shadow of a narrowly scalloped awning moving like waving fingers down the center of the frame. This is followed by water moving in and out along a rock, almost a mirrored reflection of the awning shadow on the other side of the screen. The images bear no association except for the remarkable duplication and reversal of form and motion.

"The last section of this work-in-progress relies largely on dark images and deals with pinpoint illuminations within the frame, such as the effect of abstracted and almost animated car lights moving through the dark. Although Lipzin's images, like the images of many filmmakers, are simply recordings of natural occurrences, PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM is a testimony to the beauty and originality of Lipzin's eye... Overall, Lipzin displays a gift for assembling individual image fragments into 'visual units' that are among the strongest seen in the evening's program." --- © Linda Dackman, 1977. From "Five Films by Five Women", Cinemanews, 77-5, Sept.-Oct.'77.

Discrete images are modelled into a filmic form which grows out of visual kinetic linkages rather than linguistic modes, musical notations, or anecdotal concerns. Elimination of narrative sequence is suggestive of the concept of simultaneity which is associated with painting and explored by the poetry of William Carlos Williams. The title of the film makes reference to Newton's corpuscular theory of light. A continuing work composed from several thousand feet of film collected since 1973 in a variety of geographical sites.--JCL.

McGOWAN, Mark

SCRATCH OFF/IN (1976) 16mm 13.5 min. B&W/sound $20 rental

"Mark McGowan's SCRATCH OFF/IN uses simple action--scratching--to express, intricately and subtly, the relationship between illusion and reality. The metaphor of this uncut film is created through the interaction of mirrors which allow the viewer (and the artist) to first perceive McGowan as a fixed and solid object that eventually becomes blurred and finally transcends traditional boundaries. Through the scratching action that is reflected in an ingenious arrangement of mirrors, McGowan succeeds in expressing his notion of the false reality of self as an object fixed in time and space. He scratches on a tightly constructed film documenting a new, mysterious and complex view of self and of reality, for the audience to consider." --Linda Dackman, Artweek

AFTER BECOMING BEFORE (1976) 16mm 25 min. B&W/sound $20 rental

Edited by chance, AFTER BECOMMING BEFORE is constructed from images derived from the experience of vision and symbology of the mind. Recorded in three places, somewhat intuitively upon arrival, an interest in the complex interrelationship of events led me to structure the resulting filmic images in a random sequential pattern in three distinct parts. In this fashion, the linear form studies influences from sources outside of my control. The duration of each distinct "event" is dictated aesthetically by resulting movement and light within each scene.

TRAFFIC IN RHYTHM LOGIC (1977) 16mm 7 min. color/silent $15 rental

Light fun, no heavy language, just levels of movement, forms in repetition, and brushstrokes of quick-silver color gracefully emerging as the only "logic" in such transformative time.

MERCIEZ, Richard G.

THE LOVERS (1976) 16mm 14 min. color/sound $20 rental

Directed, written, photographed (color), edited: Richard G. Merciez
Associate Producer, production assistant, special effects: D.R. Hughes, Jr.
Music: Ralph Koziarski and Dominic Maceri
With: Lois Whiteside, Don W. Estes

True romantic affection can be the warmest, most rewarding feeling one can experience. But when such a relationship is phoney, selfish or one sided, the idyllic potential can quickly degenerate into a frustrated game of demented sado-masochism. THE LOVERS is about such games.

In making THE LOVERS, I tried to capture the fever and foolishness of love, hate, desire, lust, frustration, double standards, truth and untruth. Wish-dreams and impulses are given a straightforward presentation that collides with reality. Thus we see the girl attempting to seduce an armless mannequin, the boy cutting his heart out and several other physical manifestations of the psychology of a love gone sour. THE LOVERS is a film without love.

The acting, costuming, settings and cinematic technique utilized on THE LOVERS combine to create the atmosphere of reading a comic book while sitting in a torture chamber. THE LOVERS is my favorite film to date. --R.G.M. 1977

"A compellingly bizarre bit of insanity....a sick joke." --Robin Blackwell, Journal of the Independent Film Maker

AMERICA SINGS (1976) 16mm 9 min. color/sound $15 rental

Produced, directed, photographed (color), edited: Richard G. Merciez
Screenplay: Thomas Dow Martin and Richard G. Merciez
Music: Leviathan Music Laboratories
With: Mark Wendell, Ron Knightman, Paradox.

Hurriedly shot on a non-existent budget in a clandestine location deep within Detroit's infamous Cass Corridor, AMERICA SINGS might, at first glance, be dismissed as a silly, tasteless absurdity.

AMERICA SINGS is about the idiot level of an allegiance to a symbol and the exploitation of that neurosis. In this film the symbol is the American flag, but it could, just as easily have been a St. Christopher medal or a rabbit's foot. We were taught, in connection with this symbol, nationalism, racism and competition. Brotherhood, love and sensitivity were ignored.

The nurse in AMERICA SINGS is a teacher, mother, god and masturbation fantasy. She is the object of both fear and desire--punishment and reward. The morons are crippled, both physically and emotionally. Looking at their stupid faces one sees the vacuity, pain and pride that is not unlike many of the people who lay drunk in neighborhood bars or who frequent the local VFW hall.

When AMERICA SINGS was premiered on December 18, 1976, the audience was pretty well split between those who loved it and those who felt that I should be tarred, feathered and shot. --R.G.M. 1977

MILLER, Bill

PREY S8mm 14 min. color/sound $15 rental

A narrative fantasy of a caveman, PREY is concerned with power as a quality that cannot be controlled. The caveman is portrayed as a functional organism existing in a predatory environment.

MISLIN, Marcus

VOX IN RAMA 16mm 12 min. color/sound $12 rental

An exploration of the dialectic of reality-levels of a simple situation. The reality of a girl and her environment, her attitude towards her activity (writing) changes through the mechanism of memory and

subconscious fantasy released through anxiousness and visual confrontation with a playing child.

MONTFAUCON RESEARCH CENTER

ROSE DE LIMA — 16mm 42 min. color/sound $84 rental

"The purple dusk of Lima" occurs during the celebration of the third anniversary of the founding of the city, Villa El Salvador. In the damp and cold desert in the vicinity of Lima, Peru, this new city, "pueblo joven," now has 150,000 inhabitants. The people act and perform their daily scenes here in their normal length of time, which is punctuated by the bursts of loudspeakers and the black and white of a partisan line.

Awards: Selected by "Festival International de Grenoble," France, 1976.

Other distribution: Collectif Jeune Cinema, Paris, France.

LE PETIT TOURISTE — 16mm 26 min. color/sound $52 rental

Crossing over the Andes from lake Titicaca to the sacred valley of Urubamba, a young "gringo" seems to be on a bad trip. The clatter of the train and the music of a local band set the rhythm of an eliptical narrative.

Awards: Selected by "Festival International de Toulon," France, 1976.

Other distribution: Collectif Jeune Cinema, Paris, France.

TABLEAUX DES INDES GALANTES (1976) — 16mm 36 min. color/sound $72 rental

18th century, an opera by J.P. Rameau "Les Indes Galantes" confronted with the realities of today's Amerinds. Filmed in Central Cine. Three tableaux enlighten the purpose: under the regard of the screen, the spectators and the actors. The sets are real, the forest ever green in the rhythm of the seasons.

SUITE (1976) — 16mm 20 min. B&W/sound $40 rental

A sustained tune played on the single chord of a cello. On the edge of pits trees of mufflers grow. Filmed on the crossgrain.

MURPHY, J.J.

MOVIE STILLS (1977) — 16mm 45 min. B&W/silent at 24 fps $50 rental

"MOVIE STILLS is made from 16 stills taken from a movie, printed before your eyes and sequenced into a frail narrative. The 30-year-old New York artist calls it a threshold film, and there it works, indeed--at the thresholds of perception, at the boundary between motion and still pictures, at the borderline between sequential meaning and the autonomy of an individual image. 'It's those questions more than the answers which interest me... Maybe a narrative is constructed, but it's not made from a wealth of images,' he told me. 'Sixteen images give very little narrative information.'

"Three characters--a woman and two men--are introduced and established in a convivial relationship. The camera then selects first one man and then the other for closer view in smiling instances with the woman. One is kissed, the other hugged, and a still life plant is presented for a peaceful closure. As with the emergence of a photograph from its developer, each image here comes slowly out of whiteness, its blacks rising from greys and just passing the corner of a proper chiaroscuro.

"One is tempted to say that it is real rather than an illusionary movement that occurs as the images are revealed. For it actually is a movie of a developing polaroid picture of a frame of a movie. If you get the picture, you'll see that the temptation is a seduction--a gracefully simple one. Actually, the illusion is multiplied rather than made sublime. And that recognition is a major pleasure of this fragment film. A viewer is coaxed by the ellipsis, convinced of the liberty to join as full partner in an act of art, and almost seizes the event as his own." --Anthony Bannon, Buffalo Evening News

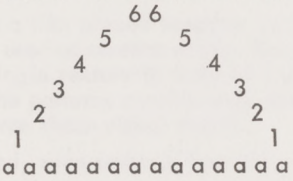
NEKES, Werner

GURTRUG NR. 1 (1967) — 16mm 12 min. color/sound $20 rental

(organized for continuous projection)

I. demonstration of divergent movements of 26 people and two horses.
II. periodical interruption by a second filmic plane

III. a segment of music repeated in a row
model of the actions in the field of tension:



Stan Brakhage: "Since the films of Peter Kubelka, this is the first European film I really like." 1971.

SPACECUT (1971) 16mm 42 min. color/sound $60 rental

Sound by Anthony Moore.

"Of the rather few European independent film artists whose work seems significant and challenging, Werner Nekes is clearly one of the best. His works have a clarity which arises from an intelligent intent that many 'underground' films appear to lack. This clarity of the overall form of his films is generated from the fabric of the works' internal connections of parts; even when the microstructures of Nekes's films are complex, the films have a quality of wholeness and purpose--they have a 'presence' which one usually associates with painting and sculpture. I think this is particularly true of SPACECUT, one of my favorite of Nekes's works." --Paul Sharits

SPACECUT makes the frame a very strong culminating structure. Every frame is different, yet the almost half-hour assembly of images results in a picture of one place being filmed. SPACECUT has two sections, the second being the frame composite, whereas the first consists of long takes. Within the swirling, fleeting frames the eye receives picture after picture like an enormous, exciting puzzle. Strangely enough, it receives it only by absorption--of the sky, trees, valley, rocks, shadows. The automatic retention of these flashes gives you a sense of being in this bowl of land made by the golddiggers in 1871. You might think that this use of single frames would hurt the eye, but in fact it does not. Rather the experience is one of total relaxation." --Stephen Dwoskin in Film Is

T-WO-MEN (1972) 16mm 90 min. color/sound $130 rental

A film on the relation of two women to each other and dealing with the development of the language of cinema. (five parts)

"T-WO-MEN makes one think again and again in terms of musical forms and concepts. One would like to see the film again, just as one would like to listen to a melody again, to hear the rhythms, the themes, the leitmotifs, the artful variations, moods and tone colours of a composition. For these elements are found in the film: phases pregant with content and meaning; gay, idyllic, sensual, elated, and melancholy atmospheres; passages that are richly contrasted, others that are ritardando and peaceful, almost static. The material, images as well as sound, is deformed, analysed, broken down into its component parts and put together again in new arrangement, forming an epic line of its own, which leads all the way from painful staccato, shocks and sharp edges to perfect, academically cold splendour." --excerpt from "A Fugue on Seeing" by Wolf Donner, Die Zeit

DIWAN (1973) 16mm 85 min. color/sound $130 rental

An Anthology of five films: 1) SUN-AMUL; 2) ALTERNATIM; 3) KANTILENE; 4) MOTO; 5)HYNNINGEN
Sound by Anthony Moore.

"DIWAN, a lyrical anthology, is an open air film with people. With people who, in the magnificently photographed and lavish Nature surrounding them, are nothing less than a part of this Nature. What Nekes manages to achieve with landscape as a cunning and well-versed visual artist in a medium that runs away in time; how he uses time--which itself changes and conquers--to alter landscapes, how he disturbs or annihilates the laws of chronology with the play-back possibility of the camera, all this is a gripping and highly aesthetic, experimental undertaking. It is worth noting how Nekes avoids the purely aesthetic image, how he tries to change it before the audience has a chance to label it 'pretty;' how he always deceives us with beauty or withholds it from us. A landscape scene (grass, trees, house, not much sky) is--by means of the drawing together of the flashes and the resulting 'off colour'--smoothly discoloured from the full-bodied green of summer, through the bright green of spring and the yellow of autumn, to the white winter in which there are only bluish shadows of objects. In the same way that the flash closes its eye and a fine blue sky is toned down to a stormy sky, so below the surface of Nature and reality in Nekes's work there is a multi-structured, almost magical form of secret understanding which stands in strange relationship to the alleged coolness of Nekes's experimental series. The possibility of reversing the sequence of birth, life and death creates every now and then in Nekes's work an optimism which defies death." --From the catalogue of the International Forum of Young Cinema, Berlin, by Bastian Feldmann

MAKIMONO (1974) 16mm 38 min. color/sound $50 rental

Sound by Antbony Moore.

Unfolding of a continuously varying impression of the representation of a landscape.

MAKIMONO reflects the horizontal and vertical legibility of film. The progression of filmic language.

AMALGAM (1976) **16mm 72 min. color/sound $100 rental**

Sound by Anthony Moore.

A sequence of 4 films: 1) knots 2) tissue 3) texture 4) web.

Cinematographic paintings.

OKUN, Jenny

STILL LIFE **16mm 6 min. color/silent at 24 fps $10 rental**

STILL LIFE explores the transformation of an image from colour negative to colour positive on one film stock. A still life was filmed being painted its colour negative. The final film was printed on colour negative stock.

Awards: Arts Council of Great Britain, Greater London Arts Association Fellowship.

Other distribution: London Filmmakers' Co-operative; Maryan Gallery, Los Angeles. Contact: Jenny Okun, 60 Chamberlayne Rd., London, NW10.

PALAZZOLO, Tom

JERRY'S **16mm 9 min. color/sound $15 rental**

For 29 years Jerry Meyers has screamed and yelled at the customers who came into his Deli--the Film attempts to explain why people keep coming back for more.

"A top award for the Fastest Camera in the Mid-West. To have captured the essence of Jerry and his deli-in-action proves this filmmaker one of the few who can make the documentary a high art form, comparable to the best portraiture painting; and taking it, possibly, one step farther." --Larry Jordan, Judge

Awards: Prizes at Ann Arbor and Tour; 1st Prize Short Film Category, Bellevue Film Festival.

MARQUETTE PARK **16mm 25 min. color/sound $30 rental**

"MARQUETTE PARK (25m., Tom Palazzolo and Mark Rance, Oak Park, IL) is a steamroller of raw cinema verite, an unsettling look at the reaction of white residents to a black march into their neighborhood, and the role played in generating hostility by local Nazi organizers. Palazzolo, a veteran Chicago filmmaker whose earlier works come as close as any to embodying a 'Chicago-style' of personal documentary, and Mark Rance, a student at MIT, have shot the events of a single afternoon from behind the 'white lines' in a straight and even-handed looking fashion, without a trace of moralizing or manipulation." --Ron Epple, Filmmakers' Newsletter

Frank Callin, the leader of the Nazi organization, has since become a name in the headlines with his attempts to march into Skokie, a predominantly Jewish suburb of Chicago. Their right to march is being tested in the Supreme Court. --T.P.

Awards: Prize at Kenyon; Shown at '77 Cannes Fest; Ann Arbor F.F.; Independent Expo; Bellevue; and others.

PERKINS, Philip

A WINDOW (1975) (animated) **16mm 1.5 min. B&W/sound $5 rental**

A WINDOW is an animated haiku about feeling the rain splashing onto one's face.

Other distribution: Filmmaker, Northwest Media Project.

BRIGHT (1976) (animated) **16mm 3 min. color/sound $5 rental**

An animated film setting forth a way of viewing the universe.

"A cosmic abstraction." --Pacific Film Archive

Pacific Film Archive "International New Trends in Animation" show, 1976; Portland International Film Festival, 1978; Northwest Animators Collection/Touring Package, Northwest Film Study Center, 1978.

Other distribution: Northwest Film Study Center, Portland, Ore; Filmmaker, Northwest Media Project.

PATCHWORK (1977) (animated) S8 or 16mm 4 min. color/sound $10 rental

PATCHWORK is a film pieced together out of geometric shapes of various patterns, colors and textures. These shapes are used as screens within the screen to present several moving textures simultaneously or to sectionalize a single texture in front of a contrasting background. The visual effect is that of a patchwork quilt in which the patterns continuously move and change shape. A complex mix of processed natural sounds is used to reinforce these visual events.

"...well realized, nice sense of framing..." --D. Kitses, Palo Alto Film Festival

"Philip Perkins' PATCHWORK totally integrates an original soundtrack and abstract visual imagery producing an almost trance-like feeling in the viewer." --G. Fialka, Super-8 Filmaker Magazine

"PATCHWORK molded its audio-visual technique into a film that worked and was well-received by the audience." --W. Campbell, Michigan Daily

Awards: Winner, Ann Arbor 8mm Festival, 1978; 2nd Prize, Palo Alto Film Festival, 1978. Bellevue, '78.

Other distribution: Filmmaker, Northwest Media Project.

WORKS ON PAPER (1978) (animated) 16mm 4 min. B&W/silent $8 rental

WORKS ON PAPER is an abstract brush drawing in motion. It consists of variations on a basic theme of black ink on white paper which present a series of subtle changes and transformations, achieving very complex effects with the simplest of means.

Other distribution: Filmmaker, Northwest Media Project.

PERZ, Dan

CAMPESTRAL SUITE (1977) 16mm 14 min. B&W/silent at 24 fps $16 rental

"CAMPESTRAL SUITE is a mature, non-ordinary film of his recent honeymoon in northern Wisconsin." --Allen Ross

WATER COURSE (1975) 16mm 14 min. color/silent at 18 fps $16 rental

"A gentle, but otherworldly, image of nature, color, and motion evoking a sense of the infinite flow of the universe." --Steven Mansee

ZEITGIEST (1976) 16mm 8.5 min. color/silent at 24 fps $11 rental

"A collection of stationary camera shots which makes use of a 'lensor,' a convex, platter-shaped distortion lens. The screen is split to reveal simultaneous events in non-simultaneous time; hence, a medium shot of a man walking from left to right is followed, in the other segment of the total image, by a blurred and flattened version of the same picture." --Ron Epple

Awards: 1977 Ann Arbor Festival.

PULL FOCUS (1974) 16mm 11 min. color/sound $15 rental

"A single-take telephoto shot in which focus is gradually brought from infinity to extreme closeup. It is difficult to write about in a short space because so many rich and rewarding developments occur. Its most obvious position is Eastern and within its monomorphic form, a subtle synthesis of image/sound is created. I have seen the film many times and each time I am amazed at its capacity for revelation; simple natural occurrences, e.g. the shifting of leaves by changing wind, the appearance of a motor boat, a siren, take on a strange metaphysical monumentality. I am most of all impressed by the evocation of the counterpoint in nature and its resultant definition of a world that seems so concrete." --James Cagle

TREE FALL (1974) 16mm 6 min. color at 24 fps $8 rental

"About the taking of a single perception and expansion of that perception into experience. Dan continues his exploration of natural order with an impressionistic film alive with the flow of rapidly changing light and form. The viewer is met at the outset with entangled greens, blues, and whites that gradually evolve into explosive streaks of pure light shifting in different directions, the frame becomes a pulsating field. --James Cagle

PETROCHUCK, Konstantin

MOOMOONS **16mm 25 min. color/sound $25 rental**

A 20th century examination of two ancient deity symbols, cows and the moon. Through modern technology--lunar and bovine concerns are updated!

ZACLEVEO **16mm 5 min. B&W/sound $7 rental**

A look at the times and events of West-Side Cleveland youth in the mid-sixties, with appropriate music. A film made of photographs of the real events.

Honorable Mention, Sinking Creek Film Festival '73.

POETRY FILM WORKSHOP

Herman Berlandt, Director

BERLANDT, Herman

I AM A WIND 16mm 4.5 min. color $9 rental

S.F. skidrow scene with a poem expressing resignation and defiance.

I WILL ADORN YOUR LIFE and GROWING UP 16mm 5.5 min. color $11 rental

Two short poetry films on the same reel. Rainbow the Mime performs in the first, and Smilo the Juggler-Clown in the second.

A DAY IN THE LIFE OF THE STREET VENDOR S8mm 22 min. color $25 rental

A poetry film documentary on the Beach St. craftvending and entertainment scene in San Francisco.

DANDRIDGE, Roger

MIRE 16mm 3 min. color $6 rental

Cloning the horizon with driftwood sculptures. Poem by Herman Berlandt.

HASSENPFEFFER 16mm 4.5 min. color $9 rental

A chimeric chase by the rabbit who is a candidate for a choice German dish.

DOOGAN, Margaret

SCREW animation 16mm 3 min. color $6 rental

Expansive dictionary definition shaped into a poem by Diane Wakowski. Prizewinner at Second Poetry Film Festival.

LEMLE, Michael

YANTEE 16mm 7 min. color $14 rental

Black painter Yantee Bell provides music, poem and spectacular mural for Boston's inner city. Prizewinner at the 1st P-F Festival.

MILLER, Franklin

COLD COWS 16mm 2 min. color $5 rental

Sentimental reveries of snow-bound cows. Award winner at the 2nd PFF.

RICE, Ray

BUTTERFLYMAN AND THE WOMAN animation & collage 16mm 12 min. color $24 rental

Epic poem by Wm. Pitt Root based on a classic American Indian legend. Award winner at the first PFF.

SEVEN FOR A MAGICIAN animation & collage 16mm 10 min. color $20 rental

The dual life of the Magician based on a poem by Wm. Pitt Root with the poet narrating.

SIMON, Jamil

OLD 16mm 4 min. color $8 rental

Age and childhood memories based on a poem by Anne Sexton and narrated by the late poet.

--A special price of $75 will be charged for the booking of 12 poetry-films. A 16mm version is being prepared for the 22 min. DAY IN THE LIFE OF THE VENDOR.

RICHARDSON, Bruce

AN HONEST MAN **16mm 2.5 min. B&W/silent $5 rental**

Piano player optional.

Many others helped with this film, but I made the shotgun; what a realization!

1976 Doobie Awards, Sausalito, Ca.

RUBIN, Peter

THE DAY IS TWO FEET LONG (1968)
(Part One of EASTERN TRILOGY) **16mm 8 min. color/sound $10 rental, $125 sale**

"Ages ago in Japan, men in search of truth through contemplation contrasted the happening of a moment with the permanence of the universe and were inspired to write poetically that which they had experienced. Each poem is called a haiku." --from THE DAY IS TWO FEET LONG

"A series of beautifully photographed images from nature is presented without narration or music, but with suitable natural sound. No large vistas are shown, but rather a single significant detail from each setting, in keeping with the small, suggestive haiku form, to evoke a mood of meditation and repose.....Its poetic magic casts a spell over all ages of persons who respond to the beauty of visual images presented with understatement, economy of expression and quiet rhythm of editing." --American Library Association Journal

Film Festivals: Toulon (France); Mannheim (Germany).

COMPOSITION IN BLACK AND WHITE (1973)
(Part Two of EASTERN TRILOGY) **16mm 86 min. B&W/sound $100 rental**

"The film is a constant forcing of the viewer to remain fixed on the shot--an unnerving experience to those who expect to be pulled through the film by traditional methods...I am asking the audience to stop. And look. All the way through to themselves." --Peter Rubin at Rotterdam Film Festival

"We have, on the one hand, a film which is anti-spectacle, where at times with precise efficiency, we have that which its creator calls No-Time --destroying the cinema as a spectacle and destined to cause suffering to a passive viewer; and on the other hand, a closed work, bewitching both visually and aurally. We are treating, therefore, a work of art--still; but one that doesn't abandon the roads to its own self-destruction, thus creating new propositions of viewing, of participation." --Ernesto de Sousa (Assn. International des Critiques d'Art)

Festivals: Toulon (France); Chateau Vallon (France); Avignon (France); Mannheim (Germany); Edinburgh (Scotland); Rotterdam (Holland); Antwerp (Belgium).

RUDNICK, Michael

CLEO — 16mm 4.5 min. B&W/sound $9 rental

A portrait of my family's 16-year-old beagle as told by my family.

Co-2nd prize winner, Kenyon Film Festival.

PUP Y PUP — 16mm 3 min. color/sound $5 rental

One of a series of 100 feet one-take films, starring Mrs. Puppy and her daughter, Pup.

Co-2nd prize winner, Kenyon Film Festival.

RUMSEY, Spencer

LIVING IN THE KALI YUGA (1975-1976) — 16mm 12 min. color/sound $15 rental

"Made in Nepal at the time of the coronation of His Royal Majesty King Birendra Bir Bikram Shah Dev and completed at Yellow Springs, Ohio. Goddess Kali, mother of the phenomenal world--of spontaneous physical manifestations. Girdled with human skulls, Shiva's shakti is the very abyss of the destructive principle. She embodies the darkness before the dawn and thus becomes the Mother of Light. With one hand she holds a severed head while with another she motions that it's all a game. Completing the cycle of time, the Kali Yuga is the Age of Strife, when people are short-lived, slow in spiritual realization, and disturbed by countless anxieties for the remaining 427,000 years."

Sound: A late 60's GE refrigerator re-mixed by Ted Marvin of Kennet Square, Pennsylvania.

Included in the First Ohio Regional Filmmakers Show (1977-78); and screened at Canyon Cinematheque (SF); Theatre Vanguard (LA); Contemporary Media Study Center (Dayton, Oh.); 1977 Ann Arbor Film Festival; 1977 Athens International Film Festival; The Film Exposition (Brooklyn, NY); and The Movies Theatre in Portland, Maine.

SAN FRANCISCO DANCERS' WORKSHOP

HOW SWEET IT IS — 16mm 12 min. color/sound $20 rental

A film documenting the way in which multi-racial participants in the San Francisco Dancers' Workshop summer session collectively created a ritual around the sharing of food as a way of acknowledging their sense of the communal aspects of their life. The ritual takes place in a wooded grove at the foot of Mt. Tamalpais, about 20 mi. North of San Francisco. The first part of the film shows the creation of the ritual and the second part, the performance. Filmed by Roundhouse.

SAVAGE-LEE, Caroline

CHANNELS — 16mm 5 min. B&W/silent at 18 fps $7 rental

An explanation of channel-changing on a radio with signals interfering with other signals, creating a system of interference patterns that re-assemble the inner impulses of vision.

Shown at: Eye Music, 6/76; Pacific Film Archive, 7/76; S.F.A.I. Film Festival, 6/76.

CALIFORNIA STREET STEPS — 16mm 3.5 min. silent at 24 fps $4.50 rental

This is a lyrical exploration of a space filled with physical opposition.

Shown at: Eye Music, 6/76.

VOYEUR (1977) — 16mm 7.5 min. color/silent $12 rental, $150 sale

A film that toys with illusionistic space and time from a window perspective, allowing events to occur naturally in combination with events juxtaposed for contrast and comparison.

SCHIFFNER, Gregg

DEW DROP

16mm 16 min. color/sound $24 rental

A sensitive work that explores the death of the filmmaker's father and a vision of the last fifteen minutes in a human life. A subjective camera plays the eyes and mind of the dying man as his consciousness flows back and forth between three realms: his death-bed present; his remembrance of things past; and a philosophical vision of the future. Using a myriad of film and video techniques, this cathartic work builds to an emotional climax that allows the audience to experience the filmmaker's love and sense of loss as he comes to terms with this event in his life. An excellent film for discussion of death, dying, the mourning process and film as artistic catharsis. A very moving, technically exquisite piece of film art.

Awards: Judges Award - Humbolt Film Festival; Regional Finalist - Student Academy Awards; Selected for roadshow tour - Athens International Film Festival.

Other distribution: Serious Business Company, 1145 Mandana Ave., Oakland, Calif.

INNER CITY

16mm 9 min. color/sound $15 rental

This experimental film deals symbolically with an emotional crisis and its resolution. Utilizing time-lapse exposure techniques in an original, fascinating manner, a city-scape is transformed into a metaphysical location where a voice that speaks in Morse code relates the following experience:

IT HAPPENED JUST NOW ON MY ROOF

AS I SAT THINKING ABOUT LIFE AND DEATH

VOICES FROM THE INNER CITY CALLED OUT IN A LANGUAGE
I HAVE STRUGGLED TO LEARN

THE MADNESS OF REALITY
WITH DARKNESS CAME THE CLEAR VISION OF MY HEART
AS ALWAYS IMAGES OF BEAUTY CLASHED WITH IMAGES OF PAIN
THE MUSIC OF LOVE WAS ACCOMPANIED BY SCREAMS OF INJUSTICE
OUTSIDE WAS INSIDE BUT THE SENSITIVE VOICES KEPT REPEATING
INSIDE WILL BE OUTSIDE INSIDE WILL BE OUTSIDE

AND WITH THE COMING OF THE MOON, THE CLEANSING LUNA,
I BATHED MY SOUL IN A DREAM OF RESURRECTION.

Awards: 1st Prize (experimental division) - Santa Cruz Film Festival; Cash Award - Ann Arbor Film Festival; 3rd Prize (independent division) - Humbolt Film Festival; Selected for roadshow tour - Athens International Film Festival; 2nd Prize (independent division) - Marin National Film Competition.

Other distribution: Serious Business Co., 1145 Mandana Ave., Oakland, Calif.

SAWMILL

16mm 14 min. color/sound $20 rental

A fascinating, tightly structured documentary that examines the men and machines in a California sawmill. The film is shot almost entirely in reverse, so we watch boards become logs as the soundtrack focuses on the men behind the operation. They talk about their work and their lives with an attitude of humor, concern, and optimism common to many working men. Bluegrass music serves as yet another unifying thread in this Vertovian exploration of a modern day work place.

Awards: Cash Award -- Ann Arbor Film Festival; 3rd Place - University So. Florida Film Festival; Screened - Moscow International Film Festival.

Other distribution: The Creative Film Society, 7237 Canby Avenue, Reseda, Calif. 91335.

BAPTISM

16mm 17 min. color/B&W/sound $22 rental

This is a dramatic, experimental film that utilizes flashback techniques to explore and re-define some elements of masculinity. It was conceived while coming to terms with the draft board concerning status as a conscientious objector to the Vietnam war.

Cash Award - Sweet Briar Film Festival.

SHORT ENDS

16mm 11 min. color/sound $15 rental

This work is a filmmaker's sketch-book composed of eleven mini-films: animation experiments, meditations and celebrations on the magic of cinema. The diverse visuals are neatly unified with help from a dancing alphabet, the music of J.S. Bach, and a group of singing crickets. A joyful, exciting film.

All films available on one reel from filmmaker for $75.

SCHOENFELD, Claire and Mark FREEMAN

CRIP-TRIPS — 16mm — 16 min. — B&W/sound — $20 rental

This is a film confronting preconceived ideas about people with physical disabilities. It challenges common notions that disabled people cannot live by themselves, cannot work, are not sexually attractive, cannot make decisions for themselves. Such stereotypes are themselves a handicap and discourage disabled people from pursuing independent life-styles. The film presents three vignettes of individuals who have recognized and learned to deal with this problem.

Broadcast on KQED-TV as part of a program entitled "On Our Own."

Other distribution: Center for Independent Living, Berkeley, Calif.

PEOPLES WALL — 16mm — 25 min. — color/sound — $25 rental

PEOPLES WALL is a documentary about a mural in San Francisco called "Our History is No Mystery." The film shows the process of painting a large 200' wall. The muralists discuss how murals differ from other forms of Art and why they have chosen to work collectively. Both the mural and the film chronicle the struggles of everyday people. Highlights include footage of the 1906 Earthquake, the San Francisco General Strike, and the internment of Japanese Americans during World War II.

SCHREIBER, Ralph

INTERIORS (1975) — 16mm — 4 min. — color/silent at 16 fps — $6 rental

SEMSEL, George

FILM ONE — 16mm — 4 min. — B&W/sound — $10 rental

A hand-painted graphic film relating abstract images with found sounds.

Awards: All-Ohio Graphic Arts Exhibition; Ohio Arts Council Award, 1973.

Other distribution: Canadian Filmmakers Distribution Center.

FILM TWO — 16mm — 7 min. — B&W/sound — $10 rental

Hand-painted abstract images generated on a spatial journey to Prince Edward Island.

FILM X — 16mm — 3 min. — B&W/sound — $5 rental

A narrative film, made without camera, in which occurs a rape, a subsequent chase and a blinding display of courage.

* — 16mm — 6 min. — B&W/sound — $5 rental

Rosemary Semsel, awaiting the birth of Thaddeus Daniel on Aug. 27, 1969, is seen by her husband in a series of romantic visuals. In response to his photographic document, she records a letter revealing her thoughts of him and her situation. The result is a strong personal documentary. Music is by Jeff Briggs.

Other distribution: Canadian Filmmakers Distribution Center.

ROSEMARY WAITING — 16mm — 15 min. — B&W/sound — $15 rental

A landscape-portrait of the filmmaker paints itself into its own destruction, an autumnal act of love.

LANDSCAPE — 16mm — 3 min. — color/sound — $6 rental

The earliest of a series of experiments with the non-camera, abstract film, these films may be viewed without using a projector.

NONE FILMS 1 & 2 — 16mm — 6-7 min. — B&W/silent at 16 fps — $10 rental

Hand-painted images by architect Larry Perron are matched with hand-drawn sound by George Semsel.

SHARITS, Greg

UNTITLED #5 **8mm 17 min. color/silent $10/day rental**

Four movement, double-exposure, lyrical imagistic cinepoem in staccato, single-frame/200M polyrhythms.

UNTITLED #8 **S8mm 15 min. color/silent $10/day rental**

Single exposure lyrical imagistic cinepoem in single-frame rhythms inspired by Domenico Scarlatti harpsichord sonatas.

UNTITLED #9 (1977) **S8mm approx. 10 min. color/silent at 18 fps $5 rental**

A lyrical-imagistic cinepoem dedicated to my own psychosomatic myopia and the epiphanies of everyday vision. July, 1977.

UNTITLED #10 **S8mm 13 min. color/silent at 18 fps $10/day rental**

My last untitled film &, perhaps, my last film altogether. A summing up of my earlier Super-8 films. A beginningless-endingless slice of abstract life via the camera as brush.

CIPHER **S8mm approx. 10 min. color/silent $5/day rental**

SHARITS, Paul

S:TREAM:S:S:SECTION:S:ECTION:S:S:ECTIONED (1968-71)

16mm 42 min. color/sound $75 rental, $650 sale

A conceptual lap dissolve from "water currents" to "film strip current" / Dedicated to my son, Christopher.

"Yes. S:S:S:S:S:S is beautiful. The successive scratchings of the stream-image film is very powerful vandalism. The film is a very complete organism with all the possible levels really recognized." --Michael Snow, from a letter

"I really liked the film--the idea is very good and the film has a very strong physical presence. The wholeness of the film really impressed me--a lot of film and video I have seen seem to be just a series of fragments strung together without any organic unity...it is one of the very few things I experienced on the art scene last season that had the power to challenge and impress." --Klaus Kertess (Bykert Gallery), from a letter

"A scratch is generally considered a negative factor which distracts from and eliminates the illusion by cutting away at the emulsion base of the film itself. But in S:S:S:S:S:S, Sharits makes a scratch a positive factor in its additive and subtractive relationship to the recorded film illusion. And, at the same time, he uses the scratch to emphasize the linearity of the film material and its passage through the projector... Here as in Sharits' flicker works, there is a conscious concern with space...As RAY GUN VIRUS creates the space and illusions out of the film materials, in a very different way, S:S:S:S:S:S modulates and transmutes its space through the illusions carved out of the strip of film itself." --Regina Cornwell, Artforum, Sept. 1971

"Christ, what an exquisite thing! I am honored, sir, to have your acquaintance." --Hollis Frampton, letter Dec. 1972

"In his earlier flicker films, Sharits explored the mechanisms of perception and projection, and now he takes his investigations to their logical extreme--to the nature of the film-strip itself. His analysis is constructed on close-up footage of water currents in a stream bed. In each of the three, fourteen minute loops, he progressively decreases the number of superimposed current directions from six to one. On this film he adds continuous straight scratch lines in multiples of three, so that by the end of the work the screen is a grill of twenty-four lines, behind which we see the coursing water. The sound track, operating on entirely different rhythms, is a series of word-loops. Superimposed are electronic 'beeps' that phase into sync with their splice-dam referents. The fascination and energy of the film derive from its multi-dimensional dialectics, in which all available systems of experience are contrasted with their logical opposites/complements: sound against vision, film as representation against film as object, circular against linear structure, progression against regression, part against whole, meaning against abstraction. What makes this work especially compelling is that its succinct formal analysis is accommodated in the purely sensual experience offered by the free-form motion and colors of the stream, and the antiphonal approach and retreat of the voices. Sharits creates both lyricism and drama from celluloid itself."

"I am very clear that I receive instructions from the outside...it's something so simply wonderful as being granted responsibility for what's been given you to do...as distinct from being charged continually with forces you have absolutely no control over. I've seen many artists begin to make this transition. I'm watching Paul Sharits begin to make it, for instance. Actually in S:TREAM:S:S:ECTION:S:ECTION:S: SECTIONED, Sharits presented us with the voices of the Muses, literally on the soundtrack. Having done that, he had certainly a more comfortable relationship with them...Do you know the story about Paul, and how he came to that soundtrack? That was the sound he heard while working on some film--not I believe, this one*--when he was sitting late in his little room in Baltimore. And he couldn't stop the sound, it kept coming back. There are infuriating aspects to the voices of the muses which were captured beautifully for us by Rameau in that piece called 'The Conversation of the Muses." In fact, people should really listen both to the (Sharits') sound track--and that piece by Rameau. There can be no question, while we may not know what is being talked about--'Muse' may be only a very inferior term--that there is something that artists share. Some refer to them as whisperings, some as outright visions, some as sounds, or ways in which sounds in the surrounding atmosphere gang up and produce effects on their nervous system." --Stan Brakhage, interviewed by Hollis Frampton, Artforum (Jan. 1973)

*In fact, I was editing S:S:S:S:S:S when I heard the voices; a description of this rather frightening occasion is included in my journals regarding that film, published in Film Culture.

Collection: Anthology Film Archives; Centre National D'Art et de Culture Georges-Pompidou, Paris.

INFERENTIAL CURRENT (1971) 16mm 8 min. color/sound $16 rental

A mapping of an image of the linear passage of "16mm film frames" & "emulsion scratches" onto an actual 16mm film strip (the unperceived film "print") / the aural word "miscellaneous" is extended to a length of 8 minutes by serial fragmentation, looping, staggering & overlaying / a variational but non-developmental strand thru time. / Dedicated to Lynda Benglis.

Like S:S:S:S:S:S, INFERENTIAL CURRENT is concerned with the movement of film through the projector and with the distinction between the film strip itself and its image, as it appears on the screen. In this film, the image is that of a whole film strip, with sprocket holes. The movement of the sprocket holes shift speeds and creates illusions of motions (reversals of direction, etc.) but also alludes to the motion of the actual movement of the actual film going through the projector. There is an interplay of two generations of vertical scratches, which provides an ironic effect.

AXIOMATIC GRANULARITY (1973) 16mm 20 min. color/sound $40 rental, $350 sale

Dedicated to Jonas Mekas.

"There is a paradox in such artistically special (and significant) films as Sharits' very real and reflexively beautiful AXIOMATIC GRANULARITY, which received its North American Premiere Weds. eve at the State University of New York at Buffalo. It is that in becoming so accessible and authentic through its refusal to be anything but itself--emulsion grain seen in color and movement--the film for most viewers is likely to be impenetrable....the film begins to evoke a quiet flow of thought. That thought, however, is repeatedly returned to the light perceived on the screen as the film calls attention to itself through the random appearances of scratches, becoming simply and pleasantly what it is, refreshingly nothing more." --Anthony Bannon, Buffalo Evening News, August 9, 1973

Collections: Centre National D'Art et de Culture Georges-Pompidou, Paris.

COLOR SOUND FRAMES (1974) 16mm 26.5 min. color/sound $50 rental

"Paul Sharits's new film COLOR SOUND FRAMES ran for a week at the Whitney Museum. It is a film in which Sharits sums up his researches in the area of film strip (in opposition to the individual frames). The film strips move horizontally and vertically; two strips move simultaneously in opposite directions; variations in color; action of sprocket-holes. Very methodically and scientifically he covers the area, presents the results of his findings, covers all relevant possibilities....COLOR SOUND FRAMES advances one area of cinema or one area of researches in cinema (call it art if you wish) to a new climax, to a new peak: his exploration is so total, so perfect." --Jonas Mekas, "Film Journal," Village Voice XX; 4 (Jan. 27, 1975) pp. 79-80

"COLOR SOUND FRAMES by Sharits bears a title that's a fairly good explanation of the film. Sharits has been exploring new ways of seeing for about ten years, and to say that his work is fascinating and unusual is to put it mildly....Occasionally one becomes aware of the film's emulsion as a tactile feeling. There is an interplay between flashing and flickering frames, most of which have a translucent look. These films allude to what happens in your head as much as to what sits up on the flat plane of the screen. Obviously, Sharits has created a need for a vocabularly of operational light terms, that is, how we experience light in overlapping planes in time, the patterns that arise out of repeating light shapes and sounds, the magic of incantation and reification known to every Shaman and ritualistic artist before there was a word 'Esthetics' or even a written language. Sharits employs modern technology to say something very deep, very profound and very beautiful." --Leonard Horowitz, "Independent Films: Light/Environment," Soho Weekly News (Feb. '75)

Collection: Anthology Film Archives.

APPARENT MOTION (1975) 16mm 30 min. color/silent (silent speed) $55 rental

Production assistance: Creative Artists Public Service Program (CAPS).

The images for this project were first obtained by enlarging, with an optical printer, frames of evenly distributed grain particles from a black and white strip of underexposed 8mm Tri-X film. The resulting 16mm black and white Plus-X copy was again blown up with an optical printer to make a negative on high contrast stock. In the final stage, using an optical printer, color gels were employed to code each of the up-to-six layers of superimposed images of grain fields; this was recorded on fine grain Ektachrome Commercial color stock. What began as dark grain particles in relatively clear (light toned) emulsion, in the 8mm specimen, at the last stage, have become colored images of grain particles in a dark field.

The first half of the film strictly documents the original 8mm footage's frame to frame discontinuities of particle distribution, allowing the various interactions of superimposed image layers to generate what appear to be patterns of "movements." In the second half of the film, individual frames are extended in time ("frozen") in various proportions so as to: (1) closely observe-analyze the bases of the illusions of "movement" subjectively experienced in the first half of the film; and , (2) generate further, more complex illusions of "movement" through forms of stratification of the image levels. The "phi" phenomenon, described first by the gestalt psychologist Max Wertheimer (1912), begins to explain the subjective factors involved in viewing what appears to be continuous/directional motion where, as in this film, there is no such actual movement. There have been some claims made, in the last sixty years, that there is no essential difference between actual movement and apparent movement perception; however, even today the issue remains highly problematic and non-conclusive. An intelligent survey of the research done in the perception of movement is found in Lloyd Kaufman's Sight and Mind (N.Y., Oxford Univ.Press, 1974), pp.367-408.

In photography and film the light sensitive silver halide particles which form images are distributed evenly and randomly in gelatin across the image support plane so that the images recorded attain high legibility while the granular infrastructure of the image itself is relatively unnoticeable. In film, with its succession of frames of such so-called "grain," it is important that each frame's particle structure be totally different than--discontinuous with--the particle structures of the other frames so that no infrastructural "movement" patterns occur, which would create for the viewer a conflict of perceptual attention as the viewer follows the illusions of movement of the recorded images. The random distribution of "grain" in the filmic temporal sequence should be expected to produce no more than an effect of non-directional "motion," somewhat related to the auditory effect of "white noise." However, what is ironic is that the human observer will perceive what appears to be definite forms of continuous-directional motions in experiencing "grain," when the "grain" is blown up enough to be observed as a field of discrete particles. By coding these fields, numerous forms of apparent movement may occur. What I am proposing in this project is that even at the infrastructural level--and contrary to its intended purposes--the bases of film's illusionistic movement can be discerned. One might hypothesize that film is, in this respect, thoroughly illusional, on all levels from its most obvious recorded-image plateaus to its most primary image-forming depths.

ANALYTICAL STUDIES I: THE FILM FRAME (1972-76)

16mm 25 min. or 33 min. color/silent at 24 fps or 18 fps $50 rental

A set of short pure color studies, usually exploring one dominant hue. Most of these works were studies for longer projects. The last four "migraine" studies are rhythmically based around the 5 cycle per second oscillation pulse of the typical fortification illusions preceding a migraine attack; this onset period, with its visually dynamic effects, is reported to be a quite vibrant and enjoyable state.
1. Modular Blue; 2. Green Matrix; 3. White Field; 4. Orange Field; 5. Pink Modulation A; 6. Pink Modulation B; 7. Temporal Frame A; 8. Migraine Onset A; 9. Migraine Onset B; 10. Migraine Onset C; 11. Migraine Onset D. (After titles, focus should be shifted to sharpen the edges of the screen.)

Collections: Centre National D'Art et de Culture Georges-Pompidou, Paris.

ANALYTICAL STUDIES II: UN-FRAMED-LINES (1971-76)

16mm 30 min. or 41 min. color/silent at 24 fps or 18 fps $60 rental

A highly varied and playful series of short sketches involving induced camera "mistakes," printing "errors" and various "assaults" upon film (some rephotographed) which in one way or another reveal the process/materiality of cinema. The "unframing" called for in this film (bringing the top frame line down into the viewing area as is possible, by adjusting the projector framer) is a way of heightening the intended unmasking of the usually hidden vulnerability/fragility of the film strip.

ANALYTICAL STUDIES III (1973-74) 16mm 29 min. or 22 min. color/silent at 18 fps or 24 fps $45 rental

The film consists of 7 sections; the first section, "Specimen I," a "flicker" film, is the subject for the other sections of ANALYTICAL STUDIES III and is the subject of several other rephotographed works: COLOR SOUND FRAMES, VERTICAL CONTIGUITY, and SYNCHRONOUSOUNDTRACKS (these studies are, in fact, studies for those works--and are studies for EPISODIC GENERATION). "Specimen I", as with most of my other works, also exists as a "Frozen Film Frame," wherein the entire footage of the film is cut into strips and aligned serially between sheets of clear plexiglas; "Specimen I" was shown in this form along with 3-screen film installation SYNCHRONOUSOUNDTRACKS at the Bykert Gallery, N.Y. and the Walker Art Center, Minneapolis, 1974. The studies of "Specimen I" are rephotographed analyses of it moving at various speeds; then these analyses are similarly analysed, generating images of strips within strips.

Section I: "Specimen"
Three spectral cycles intersecting into a "flicker" work which is the basis of the above listed works and all that follows in this film.

Section II: "Divergent Strip Vectors"
Film of the first film. Two strips shot in real time are superimposed, one moving upward, the other downward. Other colors are created. Changes in speed cause various kinds of illusions.

Section III: "Document"
A documentation of how the films were shot. Shows Sharits and two assistants at work on SYNCHRONOUSOUNDTRACKS. The film strip which they are shooting is superimposed over their images.

Section IV: "Strip in Strip"
A superimposition of one strip image over and a bit inside another strip image.

Section V: "Strip of Strip, A"
Not a superimposition of two strips but rather a document of an actual strip, moving upward, containing the image of another film strip, also moving upward, blurring at various speeds in rephotography.

Section VI: "Strip of Strip, B"
Same as Section V but the inner strip image is moving downward while the actual strip containing it is moving upward.

Section VII: "Strip of Strip of Strip B"
A document of Section VI; three film strip images and sprocket sets, one within another.

ANALYTICAL STUDIES IV: BLANK COLOR FRAMES (1975-76)

16mm 15 min. or 19.5 min. color/silent at 24 fps or 18 fps $30 rental

Contains: 1. Specimen II; 2. Specimen III; 3. Specimen IV; 4. Diagonal Temporality B; 5. Diagonal Temporality C; 6. Temporal Frame B.

Like ANALYTICAL STUDIES I, these short works each develop a different rhythmic and/or melodic idea using only rapid successions of color frames. The "Specimens" are called such because they are the "subjects" of (rephotography) analysis: "Specimen II" was the subject matter for the 4-screen "locational" film installation DREAM DISPLACEMENT; "Specimen II" was intended to be the subject for the film EPISODIC GENERATION--although the footage, in itself, was successful, I did not find it adequate for its intended purpose; therefore, "Specimen IV" was created and was used (rephotographed) for EPISODIC GENERATION. The other works were studies for sections of the film DECLARATIVE MODE. (After titles, focus should be shifted to sharpen the edges of the screen)

TAILS (1976) 16mm 3 min. or 4 min. color/silent at 24 fps or 18 fps $6 rental

A series of tail ends of varied strips of film, with sometimes recognizable images dissolving into light flares, appear to run through and off of a projector. A romantic "narrative," suggesting an "ending," is inferred.

Rental charges in catalog #4 have been changed. Be sure to request price upon rental.

SHEPARD, Tim

CHINA DOG 14 min. color/sound $25 rental

Credits: Music by Sam Cooke, Mike Auldridge, Flaco Jimenez
Generosity and coffee: Pat 'n' Bev

"Born and bred to make art." --Diana Wilson

The fabulous dogalopes of North America are the rarest animals in North America. A cross between a now extinct small deer and a species of dog, they are extremely shy and wild. They possess the ability to mimic and their cries often sound human and tuneful--probably from hearing cowboy songs on lonely nite watch.

SINGER, Joel

GLYPHS II 16mm 10 min. color/silent $15 rental

"Singer's three films GLYPHS I, II, & III are a series of transient, frangible signs, the moments when light splits through the commonplace to become supernal. They are, the title suggests, fragments from buried civilizations and past lives, whose language and wisdom is mute but visible. The signs are (have always been) written in the hip of a cloud, in the stall of a bird, in the skull of the full moon, in the tongue of the ocean lapping the salty crevices of rock." --Robert Lipman

Awards: 2nd Prize - Athens International Film Festival, 1977.

See also: Broughton/Singer for additional listings.

SIPORIN, Michael

JOKING: NO LAUGHING MATTER

16mm 17 min. color/sound $30 rental, $250 sale

A preposterous, pseudo-scientific study of why we laugh, a colorful history of laughter and a tongue-in-cheek examination of a wide variety of actual jokes. This parody of educational films is replete with diagrams, laboratory experiments and "documentary footage." The film includes live-action, animated and pixilated sequences.

In the end the film asks the question: have we in this modern technological world, lost the ability to laugh?

STRAND, Chick

MUJER DE MILFUEGOS (WOMAN OF A THOUSAND FIRES)

16mm 15 min. color/sound $25 rental, $250 sale

A kind of hermetic fantasy film. An expressionistic, surrealistic portrait of a Latin American woman. Not a personal portrait so much as an evocation of the consciousness of women in rural parts of such countries as Spain, Greece and Mexico; women who wear black from the age 15 and spend their entire lives giving birth, preparing food and tending to household and farm responsibilities. MUJER DE MILFUEGOS depicts in poetic, almost abstract terms, their daily repetitive tasks as a form of obsessive ritual.

The film uses dramatic action to express the thoughts and feelings of a woman living within this culture. As she becomes transformed, her isolation and desire, conveyed in symbolic activities, endows her with a universal quality. Through experiences of ecstasy and madness we are shown different aspects of the human personality. The final sequence presents her awareness of another level of knowledge.

Shown at: Museum of Modern Art, N.Y.; New York Women's Film Festival; Filmex; Ann Arbor (Prize); Sinking Creek (Prize); etc.

SULLIVAN, Terence

DAY OF THE MUNI LOVE BUS PREVIEW TRAILER

16mm 3 min. color/sound $5 rental

The original preview trailer made to be shown in theatres as "coming attraction" for DAY OF THE MUNI LOVE BUS, listed in the main catalog.

TATANO, Alfonso R.

THE PCP STORY

16mm 26 min. color/sound $40 rental

THE PCP STORY examines the problem of PCP (phencyclidine) abuse, the facts about its effects, the people who use it, those who are trying to help and the life threatening emergencies caused by the drug.

"Anyone wanting to know about this new drug problem should see THE PCP STORY." --David E. Smith, M.D. Founder and Medical Director, Haight-Ashbury Free Medical Clinic

TALK TO ME

16mm 8 min. color/sound $12 rental

TALK TO ME is a sensitive sepia portrait of an 85 year old ex-vaudevillian as he moves through his daily routines. The use of cine and stills blends the past with the present as he reflects on the days gone by as well as his concern for the present and future. TALK TO ME is a tribute to the spirit of man and the independent attitude of the pioneer which is prevalent in this native born Californian. TALK TO ME is a reminder that we are all a part of the family of man, and an optimistic statement about growing old. The style of the film carries the sensitivity of Flaherty's films and the feel of neo-realism.

Awards: First Place, Valley Film Fair, Santa Clara County, Calif., 1974; Second Place, Student Division, 5th Annual Marin County National Film Competition, 1975.

Other distribution: Art-Co Productions, P.O. Box 865, Cupertino, Calif. 95014.

TAYLOR, Ron

GYPSY YODELER — 16mm — 10 min. — color/sound — $20 rental, $200 sale

A Tennessee mountain man outside his wooden shack yodels various ways and explains what yodeling is all about. He plays with his blonde children and we see his wife preparing dinner vegetarian mountain style. In an exciting set of cinematic freeze frames we see and hear him yodel with a dog.

Awards: Athens and Rochester Film Festivals, Winner, 1978; Selected for Filmex and EFLA, and Atlanta.

SINGLE FATHERING — 16mm — 8 min. — color/sound — $25 rental, $225 sale

A single man adopts a baby girl all by himself. He explains the reasons and how he did it as we see him bottle feed the baby, carry her around his home, and take her to a hot springs where she receives her first thermal dip and he receives a murky massage from his friends. He sings: "We are one in the spirit."

"It was the best film there (Athens Film Festival, Special Merit Award, 1977). I really loved it." --Chick Strand.

Honorary Mention, Northwest Film Festival, 1977. New York Film Festival Selection, 1977.

WREN'S NEST — 16mm — 22 min. — color/sound — $25 rental

I fully expose myself in this bawdy but realistic personal documentary about the enlightened sex life of a young male university professor and his photography-film students. By filming an actual confrontation with the Art Department Executive Committee of a major midwestern university, I show the cold academic indifference of insensitive old men in smileless greys contrasted with the warm and colorful good natured sexual buoyancy of my own open hearted teaching style, accompanied by the varied and oftentimes contradictory rumors held in the hearts and minds of friends, lovers, colleagues, and bitterest enemies. Issues of free love on the university level, student-teacher fraternizing, tenure, art survival in an academic environment, and radical teaching methods are all fully illuminated. Are there both generation and credibility gaps on the University level?

A "tour-jete de farce." Lively animated creatures from several great national dance and theatre companies and nudes from three years of department models enliven this collage reality poem of great depth and dynamic inter-play, of course.

TERRANELLA, Fran Burst

THE YOUNGEST FILMMAKERS: A CHILDREN'S FILMMAKING WORKSHOP — 16mm — 14 min. — color/sound — $15 rental

THE YOUNGEST FILMMAKERS documents and gives impressions of a children's summer filmmaking workshop. Through intercutting of the children's own films with documentary footage of the learning situation in which their films are made, THE YOUNGEST FILMMAKERS shows that filmmaking can be a creative medium "of the people" (even little people).

Information, ideas and examples of films in THE YOUNGEST FILMMAKERS can be useful to those planning a filmmaking workshop for any age group, but especially for children.

Other distribution: Through the filmmaker; Filmmakers' Co-op, New York.

THURBER, Robert

BETHLEHEM — 16mm — 40 min. — B&W/sound — $50 rental

BETHLEHEM, shot in a cinema verité style, is sort of a filmic impression of life inside an institution for troubled teenagers. By editing together a series of random scenes the aim of the film is to create an overall impression of the quality of life in the home as it is experienced by the youngsters held there.

Awards: Finalist at American Film Festival (EFLA); shown at: L.A. Filmex, Montreal International Festival of 16mm Cinema; Chicago International F.F.; and at Museum of Modern Art, N.Y.C. It was produced on an American Film Institute grant.

VAN SANT, Gus

THE DISCIPLINE OF DE **16mm 10 min. B&W/sound $12 rental**

A philosophy of living by William S. Burroughs. "Everyday tasks become painful and boring because you think of them as WORK something solid and heavy to be fumbled and stumbled over. Overcome this block and you will find that DE can be applied to anything you do even to the final discipline of doing nothing. He who has learned to do nothing with his whole mind and body will have everything done for him."

Other distribution: Budget Films.

VARELA, Willie

REEL NO. 1: FOUR FILMS BY WILLIE VARELA. Includes GRAY CROSS FREEWAY, TEXAS OIL, SUMMER CLOUDS & BLUE, and SCRATCHED INTRO: SUMMER CLOUDS 1974 S8mm 15 min. color/silent at 18 fps $25 rental

These first four films comprise my earliest efforts in filmmaking. GRAY CROSS FREEWAY is a filmic meditation on the cross-like beams of a freeway under construction and the Christ-figures and crosses of a cemetery that is located virtually under the freeway interchange. TEXAS OIL is also a filmic study of a large pool of oil. The film is set in Texas, of course. SUMMER CLOUDS & BLUE utilizes single frame and a mild flicker effect in an attempt to portray nature as the vital, explosive force that I believe it to be. SCRATCHED INTRO also utilizes single frame, a more aggressive flicker, and an ultra-fast car ride in an attempt to create a film collage of seemingly random subjects united only by rhythm.

REEL NO. 2: FOUR FILMS BY WILLIE VARELA. Includes BLACK TREE VALLEY I, TREE DANCE, GHOST TOWN 1974, and A NEON CRESCENT S8mm 15 min. color/silent at 18 fps $25 rental

BLACK TREE VALLEY I is a portrait of El Paso's Upper Valley. The film is centered on a cameraeye study of a large black tree with the Franklin Mountains in the background. TREE DANCE is just exactly that: a frame-by-frame summer dance with a tree. GHOST TOWN 1974 is a study of a deserted ghost town, again in El Paso's Upper Valley. The dominant color is brown with aggressive flicker and much use of single frame and very short bursts of shots. A NEON CRESCENT represents one of my first mature attempts at tight, "plastic" editing, thus the first time I have tried to lead into each shot in an organic, filmically logical manner. Rent this reel, folks--you'll like 'em.

REEL NO. 3: FOUR FILMS BY WILLIE VARELA. Includes TV PLAYLAND, MOVING FRAME MOUNTAIN, CLEAR STROBE PICTURE, and BENT LIGHT S8mm 15 min. color/silent at 18 fps $30 rental

TV PLAYLAND is actually two little films in one. The first half is made up of shots of the Beatles (the Fab Four) as they sing and dance and talk in their wide-screen color epic HELP! The second half is a light portrait of an amusement park shot in the summer of '74. MOVING FRAME MOUNTAIN features rapid-fire shots of mannequins, trees, peaches, flowers, tennis shoes, and a mountain that glides across the screen. Another single-frame epic. CLEAR STROBE PICTURE is a film puzzle that poses the rhythmic question: "What was that?" The viewer may ask him/her/it self's that as five moons appear, a whirling girl, solid color frames, strobe frames, clouds, trees, grass, and other sights too numerous to mention all pass before the projector's bulb. BENT LIGHT is shot mostly out of focus in an attempt to "bend" the light. Binoculars won't help you here.

MOONDANCE I AND MOONDANCE II S8mm 8 min. color/silent at 18 fps $10 rental

This reel includes two versions of what is essentially the same film, only MOONDANCE I has a more aggressive flicker effect than II.

"Willie Varela managed the finest dance with the moon I've seen on film since Marie Menken's MOONPLAY. His sense of timing is unique, but (like hers) is vital--informed by eye-walls...and the visible 'speech' of that which film makes possible." --Stan Brakhage

SPIRIT OF '76 S8mm 7 min. color/B&W/silent at 18 fps $10 rental

This film is my tribute to the country that gave you McDonald's hamburgers, neon light, Nixon, Mickey Mantle, the gangster movie, and watergun fights that are fatal. Long live Kate Smith!

3 SUMMER STUDIES '76 (1977) S8mm 12 min. color/silent at 18 fps $12 rental,

This particular work was shot in the summer of '76. It is concerned in a most direct manner with the summer light here in El Paso, and is structured around the light as I saw it and as I created it. At times the light is a gold color, at times brown, at times green, and still at times, the colors of neon. It is shown as shot, as it came out of the camera, with only a few mechanically necessary splices to join the three reels. This I felt was necessary to preserve the body rhythms I was engaged in at the time of the shooting, and also to preserve a certain integrity of the moment. It is a light document, and at the same time a diary of my inner eyerhythms.

GREEN LIGHT S8mm 4 min. color/silent $5 rental

"GREENLIGHT is a little masterpiece, almost perfectly composed of its elf search, withIN light, along the lines of its 'melody'--the tones, in 'key' of green. There's really very little more I can say . . . it is so much itself! Oh, yes, but I'm sure one could diagnose the 'harmonics' of it endlessly, and find perfections there with, because it feels so much of a piece, as fine music is. So . . . and so THAT, the academician would say. Etcetera." --Stan Brakhage

XMAS NEEDLES S8mm 4 min. color/silent $5 rental

COLORED RAIN S8mm 2 min. color/silent $4 rental

THIS FILM IS UNTITLED S8mm 8 min. color/silent at 18 fps $8 rental

A film on the collision course run by religion and industry broken by short leader "silences."

MUSEUM 1974 S8mm 8 min. color/silent at 18 fps $8 rental

The U.T. El Paso Centennial Museum seen as depository of death and decay.

MY MOUNTAIN CLOUD S8mm 4 min. color/silent at 18 fps $4 rental

Made a-frame-at-a-time over a period of 3 months. Describes actions of clouds over the El Paso Franklin Mountains in the Late Summer, Early Fall of 1976.

JUXTAPOSITION I S8mm 4 min. color/silent at 18 fps $4 rental

Disparate images juxtaposed rhythmically exploring theme of man versus nature.

BLACK TREE VALLEY II 8mm 4 min. color/silent at 18 fps $4 rental

A companion piece to BLACK TREE VALLEY I, an earlier film. A modest little film about El Paso's Upper Valley.

BECKY'S EYE S8mm 4 min. color/silent at 6-18 fps $5 rental

Contains over 3,000 single frames of ordinary drinking glasses of different colors held against a sunny window. When projected, glasses appear as indistinct patterns and forms, exuding intense colors. This film is made to cohere rhythmically at anywhere from 6 to 18 frames per second. It is respectfully dedicated to Stan Brakhage.

EARLY FILMS 1971-1974:

RANDOM FOOTAGE 1974 S8mm 7 min. color/silent at 18 fps $7 rental

DOWNTOWN EL PASO 1973 S8mm 10 min. color/B&W/silent at 18 fps $10 rental

CIRCLES (1971-1974) S8mm 14 min. color/silent at 18 fps $15 rental

A SELF-centered, SELF-revelatory, absolutely "personal" film that documents and catalogues obsessions that gripped me during the years 1971-1974.

CACTUS DIARY, PART I (1971-1974) S8mm 14 min. color/silent at 18 fps $15 rental

The first part of my autobiography that spans the years 1971-1974. The film not only charts our patterns of living thru camera and light movements/actualities, but also charts the evolution of a vision--mine. Really, it's just a home movie with relatively clean splices. What more can I say?

VIERA, Dave

DEATH IMAGES FOR AN OLD MAN (1977) 16mm 9 min. color/sound $10 rental

Nothing lives long. Only the earth and the mountains.

VIERA, Dave and Maria LITECKY

REHERSAL (1976) — 16mm — 17 min. — B&W/sound — $20 rental

A 33 year old woman is directing a play. Actuality, memory, and fantasy all intertwine, forming a mood where one feeling leads to another, one image to the next: The logic of feelings not intellect.

WALLIN, Michael

MONITORING THE UNSTABLE EARTH — 16mm — 20 min. — color/sound — $25 rental

A (re)collection, a (re)ordering of the elements of our external world, taken from my travels in the West. Fantastic landscapes transmuted into their distinctive aesthetic qualities. Patterns of symmetry, of pure forms, emerge. Here shape and texture, color and light overcome meaning to affect perception on a primary, visceral level. Feelings and sensations evoked by certain (sometimes archetypal) images (at times distorted and enhanced through such means as holographic and polarizing filters).

Vast expanse of sky, of desert; steel/glass monoliths, rich greens of forests, meadows; billowing silvery fabric of Christo's Running Fence, rolling fog; parading majorettes, cloud forms; falling snow, flash of slot machines; mountain peaks, Duane Hanson's clone-like people sculptures, the Great Salt Lake....

GREED, OR BUFFALO BABA — 16mm — 8 min. — color/sound — $10 rental

Made with Lenny Levy.

East meets West(ern) in a unique confrontation of values. Acquisitive man versus Contemplative man. A fierce tale of Cowboys and Sufis. Despite gunfights and square dances, Evil is unmasked and vanquished, while Truth prevails. Throughout all, the benign countenance and good humor of Meher Baba remains undaunted. "Don't worry. Be happy."

WELSBY, Chris

SEVEN DAYS (1974) — 16mm — 20 min. — color/sound — $30 rental

The location for this film is by a small stream on the northern slopes of Mount Carningly in south west Wales. The seven days were shot consecutively and appear in that same order. Each day starts at the time of local sunrise and ends at the time of local sunset. One frame was taken every ten seconds throughout the film. The camera was mounted on an Equatorial Stand which is a piece of equipment used by astronomers to track the stars. In order to remain stationary in relation to the star field the mounting is aligned with the Earth's axis and rotates about its own axis approximately once every 24 hours. Rotating at the same speed as the earth, the camera is always pointing at either its own shadow or the sun. Selection of image; sky or earth, sun or shadow; was controlled by the extent of cloud coverage. That is by whether the sun is in or out. If the sun was out the camera was turned towards its own shadow. If it was in the camera was turned towards the sun. A rifle microphone was used to sample sound every 2 hrs. These samples were later cut to correspond, both in space and time, to the image on the screen.

Awards: Two Arts Council Film Awards; One Bursary, One British Film Institute Film Award.

Other distribution: London Filmmakers Co-op, Arts Council of Great Britain and British Council.

WENDT, Doug

RON AMOK (DOG PARTY) — 16mm — 4 min. — color/sound — $8 rental

An overview of 6 pooches interacting at an all-dog birthday party for Gypsy Rose, star of UP & ATOM and STAID POOT. Excellent film for the study of canine coexistence. Music by Clyde McCoy.

Prizewinner at 1977 Ann Arbor Film Festival.

TRILDOGY: UP & ATOM, STAID POOT, & RON AMOK (DOG PARTY)

16mm 10 min. color/sound $20 rental

All 3 of Doug's dog films may now be rented as one unit called TRILDOGY for a cheaper price than when rented individually. On this reel they are in chronological order though conceptually the 3 works could be shown separately or in any combination. UP & ATOM shows how to distract a dog and keep it virtually motionless, STAID POOT shows the same dog's resistance to inertia while RON AMOK documents the rampant lack of discipline possible when 6 dogs establish a pecking order at an all-dog party shot in time lapse so that the basic rhythms and patterns of the dogs' movements are more apparent.

WHITE, David

ARRAY

16mm 12 min. color/silent $10 rental

A simple and joyous film, celebrating the colors and sights, the excesses and the grotesqueries of the Carnival.

It utilizes various effects to capture the compelling atmospheres of the carnival including four policemen beating up a supposedly rabid dog, grotesque freak show posters, smiling mechanical clowns and people screaming on various rides, feeling how close they can approach death without actually dying.

It is beauty without comment or judgement, a hodge-podge of images that gradually fade into twilight and some impressive nighttime neons.

ELM STREET

16mm 8.5 min. color/sound $20 rental

At the same time gruesome and quite pretty, this film dances to repeating images of the assassination of President John Kennedy on November 22, 1963 in Dallas, Texas, moments after driving onto "Elm Street."

Ugly and compelling, elegant and violent, some may find seeing a man executed on film disgusting but I feel that seeing it happen is essential to the outrage we all felt when learning it had happened. I was eleven when it happened. Years later when some of the assassination footage came into my hands, I felt obligated to communicate my own shock and disgust as best as I could.

Rather than anger, I hope for the awareness of one's own shock to be the principal emotion involved in seeing this film.

The viewer is moved closer and closer to the images of the assassination by repeated blow-ups. The graininess of the film is explored as the images become more abstract and beautiful, even though the images involved are those of John Kennedy grabbing his throat and Jackie crawling out on the hood of the limousine, reaching for help.

ESSENCE

16mm 15 min. color/silent $15 rental

A simple and mysterious film involving rapid camera movement. Images in movement become merely sketches of themselves, only the "essential" feelings of the objects come across on the film which becomes very painterly and sensual. The continual movement slowly begins to hypnotise the viewers into a new state of visual awareness.

LAUGHS

16mm 8.5 min. color/sound $10 rental

A TV film

about the hollowness of canned laughter without the benefit of humor.

See all your favorite TV stars perform at their artificial best--lovely and aged Angie Dickinson, Don Rickles drinking a glass of water, an ex-football player picking his nose and many, many more, all performing at the height of their profession.

The film is insufferably agonizing and funny despite itself. This film has no surprise ending to speak of.

SUMMERTIME

16mm 4.5 min. color/sound $10 rental

Light, shadow and a tennis player like a ballet dancer are the elemental forms this film deals with. It explores the geometric shapes of a man in movement and the forms of nature to arrive at the essentials of energy (and of film).

The sound is of a mechanical music machine made at the turn of the century that operates on compressed air, adding a lumbering clumsy mechanical feel to the graceful repeating movements of a tennis player in the simple and geometric field of the tennis court.

It is fast-paced and short. It always gets a good reaction from those that have seen it. It was screened at the Palo Alto Film Festival.

WIEHL, Peter

CARDINAL FIRES — 16mm 9 min. color/silent $20 rental

The film is a visual record of an eight hour dance performance at Ocean Beach, San Francisco, October, 1975.

The dance consisted of setting up and remaining inside four large fires, feeding them evenly, one log North, one log West, one log South, one log East, until the fuel (a cord of wood), was exhausted. The entire event had a powerful dreamlike quality to it, which the film tends to reflect.

MESO-AMERICAN STEPS (1977) — 16mm 5 min. color/sound $8 rental

This film was shot at the Pacaya Volcano in Guatemala and the Maya Ruins in Copan, Honduras. Jazz drummer Bob Braye matched the fast cuts with even faster drumming. Nick Saume plays on percussion. Other good titles for the film would be MOSAIC AMERICA, PRE-COLUMBIAN JAZZ, or MAYA MONTAGE.

WILD, Nettie

2407 YEW STREET — 16mm 6 min. B&W/sound $12 rental

2407 YEW STREET explores the life people bring to an old empty house. The film progresses from a series of silent stills to movement and music as the memories of the house come alive again. The film was initially made as an emotional plea against the tearing down of an old neighborhood in Vancouver, Canada, a problem shared by most cities in North America.

Other distribution: National Film Board of Canada.

WOOD, Bruce

ARCTIC DESIRE — 16mm 8 min. B&W/silent $15 rental

Abstract geometric forms yield to lavish undulating surfaces. The illusion of depth becomes reversed as the images seem to move into the viewers' space, as though touchable.

EDGE FORCES — 16mm 11 min. B&W/silent at 24 fps $20 rental

EDGE FORCES is an abstract collage of rapid nebulous forms and calligraphic lines. The frame is used as a "canvas" for thousands of fleeting images which try to expand beyond its confines. Viewers are compelled either to comprehend the dynamic flow of the images, or to make free subjective associations with them.

Other distribution: London Filmmakers' Co-op / Paris Films Co-op.

LATE ADDITIONS

BRAKHAGE, Stan

SINCERITY: REEL 3 (1978) 16mm color/silent 35 min. $55 rental

In the autobiographical tradition of earlier Sincerities, this film takes up the light-threads of our living 14 years ago when the Brakhage family found Home and 'settled', like they say, into some sense of permanence. This quality of living in one place tends to destroy most senses of chronology: thus, along lines-of-thought of growing and shifting physicality, events can seem to be occuring simultaneously (a thot-process 'kin to that of "The Domain of the Moment"), and the memory of such a time IS prompted and sustained by details of living usually overlooked or taken-for-granted (such as Proust's cookie which prompted "The Remembrance of Things Past"). Michael McClure's "Fleas" and Andrew Noren's "The Exquisit Corpse III" were additional sources of inspiration for the making of this work.

DUPLICITY (1978) 16mm color/silent 23 min. $45 rental

A friend of many year's acquaintance showed me the duplicity of myself. And, midst guilt and anxiety, I came to see that duplicity often shows itself forth in semblence of sincerity. Then a dream informed me that "Sincerity IV", which I had just completed, was such a semblence. The dream ended with the word "Duplicity" scratched white across the closed eyelids (as the title "The Weir-Falcon Saga" had been given to me). I saw that the film in question demonstrated a duplicity of relationship between the Brakhages and animals (Totemism) and environs (especially trees), visiting friends (Robert Creeley, Ed Dorn, Donald Sutherland, Angleo DiBenedetto and Jerome Hill among them) and people-at-large. I saw that the film shifted its compositions equally along a line of dark shapes as well as light, and that it did not progress (as did earlier Sincerities) but was rather a correlative of "Sincerity III". Accordingly I changed the title to "Duplicity".

BURIAL PATH (1978) 16mm color/silent (18fps) 15 min. $15 rental

The film begins with the image of a dead bird.
The mind moves to forget, as well as to remember: this film, in the tradition of "Thot-Fal'n", graphs the process of forgetfulness against all oddities of remembered bird-shape. The film might best be seen along with "Sirius Remembered" and "The Dead" as the third part of a trilogy.

SLUICE (1978) 16mm B&W/silent (18fps) 6 min. $10 rental

It is a wooden silver-retrieving sluice, thus light-catch awash with something like "cheek and jowl clippings of Argentine bulls" (as Hollis Frampton reminds us) and many chemical residues of earth. My mind has grown TREE out of the forest of all of it.

CHILD, Abigail

DAY LT. TEST SECTION: (1975-78) 16mm 4 min. color/silent $10 rental

Recurring emergence of narrative despite attempts at their destruction. The "loaded" image becomes the determinant feature for reading otherwise unemotional footage; a first experiment in what is an ongoing investigation.

SOME EXTERIOR PRESENCE: (1977) 16mm 8 min. color/silent $15 rental

Cut between sessions on DLT SECTION, structured on the 4-handed nature of film: original footage (outtakes from television documentary I was directing in the spring of 1975 in South Bronx and Brownsville boroughs of New York City) manipulated, then optically printed, then manipulated again. 4X4

"the film is largely red, black, and white. The effect is one of starkness, yet tempered by the richness of the red and its alternating suggestions of violence, church and ritual. ...the interaction of darks and lights, translates tone and form into felt exterior/interior presences. Exteriors are stark, snow covered angular; interiors are dark, mysterious, rounded, like the hazes surrounding burning candles or the soft rounded form of hands. The hands are at once linear--the parallel fingers moving across the table as though measuring lengths of film--as well as rounded and expressive, almost touching by the end of the work. These two extremes are somehow mediated by the figure in a white suit who forever undergoes the ritual of entering a dark doorway with linear slats of light. He stands or moves somewhere between these two domains: the exterior linear world, and the other world which it houses, where exists the presence of softness and the possibility of touch." --L. Dackman, Cinemanews

PERIPETEIA I and II: (1977/1978) **16mm 12 min. color/silent $25 rental**

"What blind conatus of nature should produce it in birds." Navigation spiralling sunward; exploring the movement of forest and body, seeking the larger pattern of my digressive attendance. PERIPETEIA II continues this exploration of space, contrasting more severely the fixed camera (frames' sight) with the moving body (in site). Filmed in Oregon coastal rain forest.

"The opening shot straight shot more magical than most magical Pat O'Neill matte magic." --H. Hills, Cinemanews

PACIFIC FAR EAST LINE (1978) **16mm 15 min. color/silent $30 rental**

A year's view of the changing skyline of Downtown San Francisco. My windows become a sun dial; the footage reordering time and memory. The left sinister intentional twilight hands the metallurgy outside.

"A Japanese horror movie." --M. Lattimore

DVORAK, Robert R.

SNOW SOUND (animation) **16mm 1 min. B&W/sound $3 rental**

One glides over an Austrian winter landscape of sketched barns, trees, and water wheels, contrasted against clean snow, and animated to a music box.

N.Y. Festival of Animation, 1977

Other Distribution: Serious Business Co.

DWOSKIN, Steve

JESUS'S BLOOD NEVER FAILED ME YET

16mm 30 min. color/sound $40 rental

initiated by Alan Power, music by Gavin Bryars, sound by Bob Woolfond; man on the street (image only): Leonard Bosworth.

"...the singing voice of the last days of a London drunk (anonymous) as the orchestra raises him to heaven. The faint ghost image of a figure swims gradually to you through the grains of film low light..." --S.D.

The orchestra is conducted by Gavin Bryars and comprises John Noah and Millie Klein on violins, Cornelius Cardew on 'cello, Sandra Hill on bass, Phil Gebbet on flute, Hugh Shrapnel on oboe, Alec Hill on bass clarinet, Christopher Hobbs on bassoon, Eddie Thompson on trombone, John White on tuba, Gavin Bryars on organ, Derek Bailey on guitar, and the voice is ?

FLAM, James

TABLEAU VIVANT **16mm color/silent 8 min. $ 8 rental**

A series of contrasts and transformations exploring the ironies inherent in the projection of images onto a theater screen within the context of trees and sky.

HAMMER, Barbara

I am an experimental filmmaker, performing artist and video maker. My work dates to 1968 in film: recently I am combining spherical and circular projections as well as rotary (moving) projections with personal appearance performance and audience participation. I want the spectators to be "actively involved" in the viewing process and my recent film/performances encourage audience movement during film projection.

The early films described below have in common a feminist point of view and are intended for "regular" rectangular screen projections. Contact me for information regarding more recent work (through Canyon).

SISTERS! (1973) **16mm 8 min. color/sound $15 rental**

A celebration of women working in all kinds of jobs from mechanic to firechieftess, a celebration of women loving women including the all women dance at the end of the 2nd Nat. Lesbian Conference in 1973.

A GAY DAY (1973) **16mm 3 min. color/sound $6 rental**

A satire on lesbian monogamy.

JANE BRAKHAGE (1974) **16mm 10 min. B&W/sound $20 rental**

A documentary on the pioneer woman, her wisdom, philosophy and common sense: Jane Brakhage as herself is the viewpoint rather than Jane Brakhage, wife of the filmmaker Stan Brakhage.

DYKETACTICS (1974) **16mm 4 min. color/sound $15 rental**

A popular lesbian "commercial", 110 images of sensual touching montages in A,B,C,D rolls of "kinaesthetic" editing. "The images are varied and very quickly presented in the early part of the film, introducing the characters, if you will. The second half of the film slows down measurably and all of a sudden I found myself holding my breath as I watched the images of lovemaking sensually and artistically captured." --Elizabeth Lay, Plexus.

WOMEN'S RITE S OR TRUTH IS THE DAUGHTER OF TIME (1974)
16mm 8 min. color/sound $15 rental

An autumnal celebration of colorful fall leaves, brooks and bathing, chanting circles and tree goddess rites. Shot on witch's land in Northern California it is a woman celebrating woman and nature film with the poetry of Elsa Gidlow accompanying.

PSYCHOSYNTHESIS (1975) **16mm 8 min. color/sound $15 rental**

The sub-personalities of me, my baby, athlete, witch and artist are synthesized in this film of impositions, intensities and color layers coming quietly together through the healing powers of a natural touchstone.

"...I would gladly go out of my way to see it again and would travel some distance to see a retrospective of its author's work." --Tom Dowling, Washington Star.

"Ms. Hammer, a feminist artist in a male-dominated industry, is clearly someone who has ideas which go beyond male-female roles into the very nature of the film experience. Her awards and prizes include the Louise Riskin Proze and her short films are nationally distributed and have received praise at the New York Women's Experimental Film Festival, the Women's Media Festival and the Pasadena Film Forum, among others." --Ron Cowan, The Oregon Statesman.

HILLS, Henry

GEORGE **16mm 3 min. color/silent $8 rental**

"The ultimate Kuchar film" --Abigail Child

Recommended as a trailer for programs of George Kuchar films.

KUCHAR, George

DEVIL'S CLEAVAGE **16mm chap. 1 45 min. B&W/sound $100 rental**
chap. 2 60 min.
chap. 3 17 min.

"... George Kuchar's lovingly farcical re-creation of those (Forties and Fifties) melodramas, THE DEVIL'S CLEAVAGE, is a camp parody that sometimes directly steals from the genre, sometimes burlesques it, and often travesties it. As you might expect, it soon begins to mock all kinds of cinematic references, from Hitchcock to Preminger. But leave the exact details to pedants, laughter's the thing here. From the opening titles, with their swiggling stars and booming Hollywood orchestra, to a wonderfully inconclusive and arbitrary ending almost two hours later, Kuchar manages terribly well in terms of imagination and inventiveness, and just plain terribly in terms of such humdrum details of filming as using a light meter and tape recorder. Technical ineptness aside, we end up with a marvelous hybrid, as if Sam Fuller and Sternberg had collaborated in shooting a script by Tennessee Williams and Russ Meyer. Which is to say that excess is the most basic element of Kuchar's method, even when (almost paradoxically) it's an excess of cliche ("Such language! Bite your tongue!" "Bite it for me..."). Kuchar, like Arby's roast beef, piles it on: tacky apartments are peopled with sleazy characters whose conversations become confessions that, once begun, continue and continue and continue.

The result is a kind of humor often dismissed as adolescent. And it is. But it's also a joking that calls scatology what it is -- shit. That's the problem: to get at the truth, you have to put with idiosyncrasies. Which is to say that Kuchar belongs to that vein of recent American comic imagination embodied in Frank Zappa and the Mothers of Invention, the Firesign Theater, and much of the Underground comix. It's excessive: it doesn't always work. But when it does, it says what no one else is saying.

...Douglas Sirk tells us, "cinema is blood, tears, violence, hate, death, and love." Kuchar reminds us that cinema, like life, is also bedpans, earwax, sleazy fantasy, ineptness, compromise, and laughter."
--Chuck Kleinhans, Film Center Program

LARCHER, David

MARE'S TAIL — 16mm — 163 min. — color/sound — $120 rental

Produced by Alan P. Power.

"A film like MARE'S TAIL is an epic flight into an inner space. It is a 2 3/4 hour visual accumulation, which, as it is the film-maker's personal odyssey, becomes the odyssey of each of us... It flies, swims and moves from point to point - just like each of us. The lines move into shapes which move into orbits and your eyes water into colours. What each of us can see is more than what we do see. The film becomes one of the most vital penetrations into the experience of seeing...Ranging from the abstract to the figurative form, MARE'S TAIL allows no direct verbal way to give it its position. It not only goes from the abstract to the figurative, in terms of its objective view, but explores the subjective responses as well. It is a classic in film perception." --Steve Dwoskin.

O'NEILL, Pat

SLEEPING DOGS (NEVER LIE) — 16mm — 9 min. — color — $15 rental

The day they filledall that gravel in frontof Jack and Jerry's old studio on Venice Blvd.

A yellow bird fascinated by reflection.

Several views from the San Francisco Marine Museum on a gray day in December.

Three views of Mercer Street, N.Y. after the second big snowstorm of January '78.

Several fogs, a strange puddle, and a female Husky induced to howl by humans.

(this film is perhaps best seen after one of the others, like a "chaser.")

SIDEWINDER'S DELTA — 16mm — 20 min. — color/sound — $30 rental

"When a giant trowel is plunged into the floor of Monument Valley, it's as though John Ford had hired Claes Oldenburg to dress his set. Another landscape, features a lurid, video-green cactus and a monumental lightbulb towering over an adobe house, set against a sumptuous NATIONAL GEOGRAPHIC sunset. The film, O'Neill's most reflexive and ambitious to date, with a dreamy, narrative subtext underlying its sensuous surface, is framed by abstract animations which denote scratches or scraped-off emulsion in much the same way that Roy Lichtenstein offered a benday-dot brushstroke as a painterly gesture." --J. Hoberman, Village Voice, 6-19-78

"Almost every sequence in SIDEWINDER'S DELTA concludes with a rough end--punches, flares, white flashes, etc. But unlike the academy leaders of RUNS GOOD with their rhythmic, emblematic and referential functions, as well as their purely reflexive alientation effect, these glimpses of film technology in SIDEWINDER'S DELTA serve primarily to delineate and verify the conceptual unit of O'Neill's filmmaking, for we can see directly at what stage his idea was completely formulated, and in the case of some early scenes with synch-punch mattes, exactly what elements were compounded in what way to compose this particular idea structure of ideograph." --William Moritz (from an unpublished article)

FOREGROUNDS — 16mm — 14 min. — color — $20 rental

" FOREGROUNDS (1978), like SAUGUS SERIES, is devoted almost entirely to carefully constructed spatial ambiguities. The most visceral of these prints a rotating boulder, occupying half of the screen, over a slow lateral pan across the desert (painted by Neon Park). A faint superimposition of leaves on top of the landscape has the effect of pushing its vista farther back in space. Correspondingly, the boulder bulges out of the picture-plane like a Cezanne apple. The effect is so strong that even when O'Neill begins to animate 'scratches' over the image, one's eye refuses to surrender the illusion of volume." --J. Hoberman, Village Voice, 6-19-78

RAYHER, Robert

A MAN IN THE BOX (1977-8) — 16mm — color/silent — 7:15 min. — $10 rental

Rather than looking outward, and creating a spherical universe around itself, (e.g. Michael Snow's La Region Centrale), the camera is introspective, defining itself by how it "sees the world;" it never sees anything but itself. A MAN IN THE BOX is a camera's photographic memory, trying to focus in upon its own image.

Dedicated to Bill Wees, my eyes' mentor.

See Projection instructions in film can.

Filmmakers' Coop, N.Y.C.; La Cooperative des Cineastes Independent, Montreal.

TITLE INDEX

A DAY IN THE LIFE OF A STREET VENDOR, Berlandt..... 38
A FINE CODPIECE, Brown..... 14
A GAY DAY, Hammer..... 55
A GIFT OF TIMELY GESTURES, Lattimore.... 30
A MAN, About Men Workshop..... 5
A MAN IN THE BOX, Rayher..... 57
A PLAN FOR COOPER POINT, Evans/ Wiggins..... 20
A REASON TO LIVE, Kuchar, G..... 28
A WINDOW, Perkins..... 36
ABOVE AND BELOW, Kimura..... 25
ABSENCE, Brakhage..... 12
AFTER BECOMING BEFORE, McGowan..... 32
AIRS, Brakhage..... 12
ALTERNATIONS OF PERSPECTIVE, Gerstein... 22
AMALGAM, Nekes..... 36
AMERICA SINGS, Merciez..... 33
AN HONEST MAN, Richardson..... 39
ANALYTICAL STUDIES I: THE FILM FRAME, Sharits, P..... 45
ANALYTICAL STUDIES II: UN-FRAMED-LINES, Sharits, P..... 45
ANALYTICAL STUDIES III, Sharits, P..... 45
ANALYTICAL STUDIES IV, Sharits, P..... 46
ANIMATION ANTICS, Lancer..... 28
APPARENT MOTION, Sharits, P..... 45
APRES LE SOIREE, Kortz..... 26
ARRAY, White..... 52
ARCTIC DESIRE, Wood..... 53
AS THE SUN GOES DOWN, A HOLE APPEARS IN THE SKY, Gerstein..... 21
* (ASTERISK), Semsel..... 42
AXIOMATIC GRANULARITY, Sharits, P..... 44

BECKY'S EYE, Varela..... 50
BETHLEHEM, Thruber..... 48
BETSY'S FILM, Bass..... 8
BACK TO NATURE, Kuchar, G..... 28
BAPTISM, Schiffner..... 41
BERTHA'S CHILDREN, Friedman/Weinbren..... 21
BIGALOW CASE, THE, Lane..... 29
BIG HOLE DRIVE, Baker..... 6
BIRD, Brakhage..... 12
BLACK TREE VALLEY II, Varela..... 50
BLADDERWORST DOCUMENT, THE, Lipzin..... 32
BLONDE BARBAREI, Dore O..... 17
BLOOD, Krasilovsky..... 26
BRIGHT, Perkins..... 36
BURIAL PATH, Brakhage..... 54
BURNT OFFERING, Gerstein..... 21
BUTTERFLY MAN AND THE WOMAN, Rice..... 39

CACTUS DIARY, PART I, Varela..... 50
CALIFORNIA STREET STEPS, Savage-Lee..... 40
CAMPESTRAL SUITE, Perz..... 37
CARDINAL FIRES, Wiehl..... 53
CENTURIES OF JUNE, Cornell/Brakhage..... 13
CHAINED, Donahue..... 17
CHANNELS, Savage-Lee..... 40
CHARLIE DOZES OFF AND THE DOG BOTHERS HIM, Krasilovsky..... 27
CHARLIE'S DREAM, Krasilovsky..... 27
CHINA DOG, Shepard..... 46
CHRONICLES, Kuchar, M..... 28
CINE INSURGENTE, Jones..... 25
CIPHER, Sharits, G..... 43
CIRCLES, Varela..... 50
CITY IMPROVISATION, Bass..... 7
CITY PASTURE, Burckhardt..... 14
CITY VIEW, Bass..... 8
CLEO, Rudnick..... 40
CLOSE-UP, Bass..... 9
COLD COWS, Miller, F..... 38
COLOR SOUND FRAMES, Sharits, P..... 44
COMMISERATION MOON, Krasilovsky..... 27
COMPOSITIONS IN BLACK AND WHITE, Rubin..... 39
CONFIGUATIONS, Gartman..... 21
COWS, Krasilovsky..... 27
CRIP-TRIPS, Schoenfeld/Freeman..... 42

DARK CLOUDS OVER THE LAKE, LONE BIRD FLIES NORTH THROUGH THE RAIN, Fergus... 20
DAY OF THE MUNI LOVE BUS PREVIEW TRAILER, Sullivan..... 47
DAY IS TWO FEET LONG, THE, Rubin..... 39
DAYLT. TEST SECTION, Child..... 54
DEATH IMAGES FOR AN OLD MAN, Viera.... 50
DESERT, Brakhage..... 12
DESIGNS IN GLASS, Bass..... 7
DEVIL'S CLEAVAGE, Kuchar, G..... 56
DEW DROP, Schiffner..... 41
DISCIPLINE OF DE, THE, Van Sant..... 49
DIWAN, Nekes..... 35
DIZZY GILLEPSIE, Blank..... 11
DOMAIN OF THE MOMENT, THE, Brakhage... 12
DOWNTOWN EL PASO, Varela..... 50
DREAM, THE, N.Y.C., THE RETURN, THE FLOWER, Brakhage..... 12
DRY WOOD, Blank..... 11
DUPLICITY, Brakhage..... 54
DYKETACTICS, Hammer..... 56

EDGE FORCES, Wood..... 53
EIDOLON, Grondona..... 23
ELECTRONIC MAN, Bass..... 7
ELM STREET, White..... 52
ELOISA, Edery..... 18
END OF THE ART WORLD, Krasilovsky..... 26
ESSENCE, White..... 52
EVERYMAN PROJECTION REEL, Bass..... 7

FACE DIARY, Kortz..... 26
FACTS IN THE CASE OF M. VALEMAR, THE, Lipzin..... 31
FEVER, Atwood..... 6
FILM FEEDBACK, Conrad..... 16
FILM ONE, Semsel..... 42
FILM TWO, Semsel..... 42
FILM X, Semsel..... 42
FINGERPRINT, Kortz..... 26
543-35 SKI PATROL, Kreklow..... 27
FLICKER, THE, Conrad..... 16
FLORENCE, Hutton..... 25
FOOTLIGHTS, Giritlian..... 22
FOREGROUNDS, O'Neill..... 57
FRAMES AND CAGES AND SPEECHES, Haslanger..... 23

GADFLIES, Brakhage..... 12
GEORGE, Hills..... 56
GINO'S PIZZA, Bass..... 8
GLOUCHESTER SKIPPER, Bundy..... 14
GLYPHS II, Singer..... 46
GNIR REDNOW, Cornell/Brakhage..... 13

GOD RESPECTS US WHEN WE WORK BUT HE LOVES US WHEN WE DANCE, Blank..... 10
GOVERNOR, Brakhage..... 12
GRASS, Kortz.....26
GREED, OR BUFFALO BABA, Wallin..... 51
GREEN LIGHT, Varela.....50
GROWING UP, Berlandt..... 38
GUERILLA COMMERCIAL, Krasilovsky..... 27
GUTRUUG NR. I, Nekes..... 34
GYPSY YODELER, Taylor.....48

HASSENPFEFFER, Dandridge.....38
HEADS OR TAILS, Beveridge..... 10
HIGHS, Brakhage..... 12
HOMEMADE HOMAGE, Baker..... 6
HOT PEPPER, Blank..... 11
HOW SWEET IT IS, S.F. Dancer's Workshop.....40
HYPNOSIS AND BIRTH IMPRINTING, Fredrickson/Joy..... 21

I AM A WIND, Berlandt.....38
I, AN ACTRESS, Kuchar, G..... 27
I WILL ADORN YOUR LIFE, Berlandt..... 38
INERTIA?, Edery..... 18
INFERENTIAL CURRENT, Sharits, P..... 44
INNER CITY, Schiffner.....41
INTERIOR GARDEN, Arledge..... 5
INTERIOR GARDEN II, Arledge 5
INTERIORS, Schreiber..... 42
IN SEARCH OF, Connor, M.....16
INTROSPECTION, Arledge..... 5

JANE BRAKHAGE, Hammer.....56
JERRY'S, Palazzolo..... 36
JESUS'S BLOOD NEVER FAILED ME YET, Dwoskin.....55
JOE MILLER PAINTING A PAINTING FOR A FILM FILM, THE, Darbonne.....17
JOEL, Hills..... 24
JOKING: NO LAUGHING MATTER, Siporin... 47
JOSEPH HIRSCHHORN PORTRAIT, Bass..... 8
JUXTAPOSITION I, Varela.....50

KALDALON, Dore O..... 17
KASKARA, Dore O..... 18
KAY ROSAIRE AND HER LIONS, Gutman..... 23
KEEP BRIGHT THE DEVIL'S DOORKNOB, Beveridge.....10
KY KAPERS, Kuchar, G..... 28

LA BELLE DAME SANS MERCI, Krasilovsky.... 27
LANDSCAPE, Semsel..... 42
LAUGHS, White.....52
LAWALE, Dore O..... 17
LAZARUS, Edery/Wisnievitz..... 19
LE PETIT TOURISTE, Montfaucon Research Ctr.. 34
LICHTBLICK, Cleve..... 15
LIGHT SLEEPING, Beroes..... 9
LIGHT STRUCK FILM, Bass..... 8
LIVING IN THE KALI YUGA, Rumsey..... 40
LONESOME COWBOY, Kortz.....26
LOOKING FOR MUSHROOMS, Conner, B..... 15
LOVERS, THE, Merciez.....33

MAKIMONO, Nekes.....35
MARCH ON PARIS, 1914, THE, Gutman.....23
MARE'S TAIL, Larcher..... 57
MARQUETTE PARK, Palazzolo.....36
MASQUE OF VALHALLA, THE, Kuchar, M.....28
MAY 17, 1973, Edery..... 18
MESO-AMERICAN STEPS, Wiehl..... 53
MIRE, Dandridge..... 38
MONGOLOID, Conner, B..... 15
MONITORING THE UNSTABLE EARTH, Wallin.....51
MOOMOONS, Petrochuck.....38
MOONDANCE I & II, Varela..... 49
MOVIE STILLS, Murphy.....34
MOVING SPACE (3^4), Gerstein.....21
MUJER DE MILFUEGOS (WOMAN OF A THOUSAND FIRES), Strand..... 47
MUSEUM 1974, Varela..... 50
MY MOUNTAIN CLOUD, Varela.....50

NACH BLUFF, Cleve.....15
NACHTWACHT, Cleve..... 15
NEPTUNIAN SPACE ANGEL, Angerame.....5
NEW IMPROVED INSTITUTIONAL QUALITY, Landow.....29
NIGHT AWAKENING, Bundy..... 14
NONE FILMS I & 2, Semsel.....42
NO SIR, ORISON, Landow.....29

OBJECTS FOR THE SLEIGHT OF HAND, Adams.....5
OLD, Simon, J..... 39
OM MA NI PAD ME HUM, Black..... 10
OPENING AND CLOSING, Bass..... 7
OVERBOARD!, Hill.....24

PACIFIC FAR EAST LINE, Child..... 55
PASTEUR ^{3}, Hindle..... 24
PATCHWORK, Perkins..... 37
PAUSE!, Kubelka.....27
PAVLOVIA IMAGINATUM, Beveridge.....10
PCP STORY, THE, Tatano.....47
PEOPLE'S WALL, Schoenfeld/Freeman..... 42
PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM, Lipzin..... 32
PERIPETIA I & II, Child..... 55
PERMUTATIONS AND COMBINATIONS, Elder..... 19
POLAR, Bundy..... 14
PORTER SPRINGS 2, Hills.....24
PORTER SPRINGS 3, Hills.....24
PREY, Miller..... 33
PSYCHOSYNTHSIS, Hammer..... 56
PULL FOCUS, Perz..... 37
PUPY PUP, Rudnick.....40

RANDOM FOOTAGE 1974, Varela..... 50
RAPE, Elam.....19
REEL #1: 4 FILMS, Varela..... 49
REEL #2: 4 FILMS, Varela.....49
REEL #3: 4 FILMS, Varela..... 49
REHERSAL, Viera/Litecky..... 51
REMBRANDT, ETC., AND JANE, Brakhage....12
REPORT, Conner, B..... 15
RETURNS TO MEXICO, Jones..... 25
RIME OF THE ANCIENT MARINER, THE, Jordan..... 25
RITUAL RE-ENACTMENT OF CHILDHOOD MEMORIES/A TIME MACHINE, Lerman.....30
ROCK SPRINGS, Beveridge..... 10
RON AMOK (DOG PARTY), Wendt..... 51
ROSE DE LIMA, Montfaucon Research Ctr.... 34
ROSEMARY WAITING, Semsel..... 42
ROSLYN ROMANCE: INRO I&II, Baille..... 6

ST. RUBE, Jones.....25
S.F. TO L.A., Beveridge..... 10
SATIE HOUSE, Bode..... 11
SAWMILL, Schiffner..... 41
SCRATCH OFF/IN, McGowan..... 32

SCREW, Doogan..... 38
SECTIONS FOR SCREEN, PERFORMERS AND AUDIENCE, Lerman..... 30
SECTO AND THE SECTONAUT, Connor, M.... 16
SEELIG, Cleve..... 15
SEVEN DAYS, Welsby..... 51
SEVEN FOR A MAGICIAN, Rice..... 39
SHAMELESS, Faccinto.....20
SHE IS AWAY, Elder..... 19
SHORT ENDS, Schiffner.....41
SHORT FILMS 1975 1-10, Brakhage..... 11
SHORT FILMS 1976, Brakhage..... 11
SHOWER, Kortz..... 26
SIDEWINDER'S DELTA, O'Neill..... 57
SINCERITY REEL #2, Brakhage..... 11
SINCERITY REEL #3, Brakhage..... 54
SINGLE FATHERING, Taylor.....48
SISTERS!, Hammer..... 55
SKETCHES, Brakhage..... 12
SKREAM KING, Clark..... 14
SLEEPING DOGS (NEVER LIE), O'Neill..... 57
SLIDE SHOW, Lester..... 31
SLUICE, Brakhage.....54
SOME EXTERIOR PRESENCE, Child..... 54
SONG OF THE GODBODY, Broughton/Singer..13
SOUND OF ONE, Bartlett, S.....6
SNOWSOUND, Dvorak.....56
SPACECUT, Nekes..... 35
SPIDER GOD, Baker..... 6
SPIRIT of '76, Varela..... 49
SPOKEN FROM MY HEART, Baker..... 6
STARNEST, Hood..... 24
STILL LIFE, Okun.....36
S:TREAM:S:S:SECTION:S:ECTION:S:S:ECTIONED, Sharits, P.....43
STRIPE FILM, Bass..... 7
STUDIES IN CHRONOVISION, Hock.....24
SUBPOENA FOR SABINA, Jones.....25
SUMMERTIME, White..... 52
SUITE, Montfaucon Research Ctr..... 34
SWEET AND SOUR, Faccinto..... 20
SYNTAX, Haslanger..... 23

TABLEAU DES INDES GALANTES, Montfaucon Research Ctr.....34
TABLEAU VIVANT, Flam.....55
TAILS, Sharits, P.....46
TALK TO ME, Tatano.....47
TEMPORARY ARRANGEMENTS, Kortz..... 26
TENDER IMAGES, Arledge..... 15
TENINO-BOOM TOWN OF THE OLD NORTHWEST, Evans.....20
THINK TANK, Lerman..... 30
THIS FILM IS UNTITLED, Varela.....50
THOT-FAL'N, Brakhage.....12
THREE COLLOQUIES, Baker..... 6
3 SUMMER STUDIES, Varela..... 49
TOGETHER, Broughton/Singer..... 13
TRAFFIC IN RHYTHM LOGIC, McGowan..... 33
TRAGOEDIA, Brakhage..... 12
TREE FALL, Perz.....37
TREE OF LIFE, THE, Earthworm.....18
TRILDOGY: UP AND ATOM, STAID POOT AND RON AMOK(DOG PARTY), Wendt.....52
TRIO, Brakhage.....12
TURN TO YOUR ~~GODS~~ DOGS, Beveridge..... 10
2407 YEW ST., Wild..... 53
T-WO-MEN, Nekes..... 35
278, Colmer..... 15

UBER DEN FLAMMENBAUM, Cleve.....15
UNCLE SUGAR'S FLYING CIRCUS, Bass..... 7
UNDERTOW, Giritlian.....22
UNREMITTING TENDERNESS, Elder..... 19
UNTITLED #5, Sharits, G..... 43
UNTITLED #8, Sharits, G..... 43
UNTITLED #9, Sharits, G..... 43
UNTITLED #10, Sharits, G.....43

VALSE TRISTE, Conner, B.....15
VOX IN RAMA, Mislin.....33
VOYEUR, Savage-Lee.....40

WATER COURSE, Perz..... 37
WHAT, Connor, M..... 16
WHAT IS A MAN?, Arledge.....5
WHILE REVOLVED, Grenier.....22
WIDE ANGLE SAXON, Landow.....28
WILD NIGHT IN EL RENO, Kuchar, G.....28
WINDOW, Brakhage..... 12
WINDOWMOBILE, Broughton/Singer.....13
WOEBEGUF, Darbonne..... 17
WOMEN'S RITES OR TRUTH IS THE DAUGHTER OF TIME, Hammer.....56
WONDER RING, THE, Brakhage.....12
WORDS OF LOVE, Kortz.....26
WORKS ON PAPER, Perkins.....37
WORLD IN FOCUS, Grenier.....22
WREN'S NEST, Taylor.....48

X, Grenier.....22
XMAS NEEDLES, Varela.....50

YANKEE, Lemle.....38
YOUNGEST FILMMAKER'S: A CHILDREN'S FILMMAKING WORKSHOP, THE, Terranella..48

ZACLEVO, Petrochuck.....38
ZEITGEIST, Perz.....37
ZOOLOGICAL ABSTRACTS, Gerstein.....21

CANYON CINEMA COOPERATIVE
2325 Third St. Suite 338
San Francisco, California 94107
(415) 626-2255